

LONE WOLF AND CUB

立派な狼

VOLUME 22

HEAVEN
AND EARTH

By KAZUO KOIKE
& GOSEKI KOJIMA



孟連水狼

LONE
WOLF
AND
CUB



story
KAZUO KOIKE
art
GOSEKI KOJIMA



DARK HORSE MANGA™

translation

DANA LEWIS

lettering & retouch

DIGITAL CHAMELEON

cover illustration

MATT WAGNER

publisher

MIKE RICHARDSON

editor

TIM ERVIN-GORE

assistant editor

JEREMY BARLOW

consulting editor

TOREN SMITH for STUDIO PROTEUS

book design

DARIN FABRICK

art director

MARK COX

Published by Dark Horse Comics, Inc., in association
with Megalhouse and Kotobuki Shōten Publishing Company

Dark Horse Comics, Inc.

10976 SE Main Street, Milwaukie, OR 97222

www.darkhorse.com

First edition: June 2002

ISBN: 978-1-56971-994-9

1 3 5 7 9 10 8 6 4 2

Printed in Canada

Lone Wolf and Cub Vol. 22: Heaven and Earth

Art and story © 1999, 2002 Kazuo Koike & Goseki Kojima. Comic art © 2002 Matt Wagner. All other material © 2002 Dark Horse Comics, Inc. All rights reserved. English translation rights arranged with KODANSHA SHONEN PUBLISHING CO., LTD. TOKYO. Originally published in Japan in 1993 by KODANSHA SHONEN PUBLISHING CO., LTD., TOKYO. No portion of this publication may be reproduced, in any form or by any means, without the express written permission of the copyright holder. Names, characters, places and incidents referred to in this publication are, for the most part, the product of the author's imagination or are used fictitiously. Any resemblance to actual persons (living or dead), events, institutions, or locales, without satire, is coincidental. Dark Horse Comics® and the Dark Horse logo are registered trademarks of Dark Horse Comics, Inc., registered in various categories and countries. All rights reserved.

To find a comic shop in your area, call the
Comic Shop Locator Service toll-free at 1-888-266-4236

HEAVEN AND EARTH

子連れ狼

*By KAZUO KOIKE
& GOSEKI KOJIMA*



VOLUME

22

A NOTE TO READERS

Lone Wolf and Cub is famous for its carefully researched re-creation of Edo-Period Japan. To preserve the flavor of the work, we have chosen to retain many Edo-Period terms that have no direct equivalents in English. Japanese is written in a mix of Chinese ideograms and a syllabic writing system, resulting in numerous synonyms. In the glossary, you may encounter words with multiple meanings. These are words written with Chinese ideograms that are pronounced the same but carry different meanings. A Japanese reader seeing the different ideograms would know instantly which meaning it is, but these synonyms can cause confusion when Japanese is spelled out in our alphabet. *O-yarushi o* (please forgive us)!

LONE WOLF AND CUB



TABLE OF CONTENTS

The Last Fistful	9
Tōtekirai	67
Heaven and Earth	128
Fire on the River of Blood	216
Glossary	277
Creator Profiles	280

the hundred
and eighth

The Last Fistful











THE BREACH
IN THE LEVEE
FORCED
RETSUDŌ'S
ARMY ON A
LONG DÉTOUR



BUT IN THIS
DRIVING MIND
AND BRAIN,
A DÉTOUR
RISKED NOT
ONLY MISSING
THE WINDOW
FOR VICTORY...

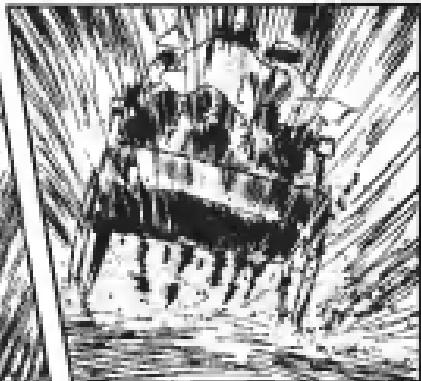


...IT COULD
ALSO EXHAUST
HIS TROOPS
BEFORE THEY
ENTERED BATTLE.
RETSUDŌ DECIDED
TO SWITCH
TO HORSEBACK.

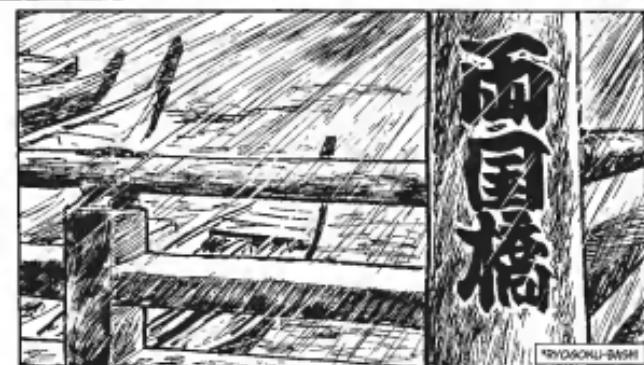
NOW THEY
RODE DOWN
UPON
FUKASUHARA
LIKE A
THUNDERING
WAVE.











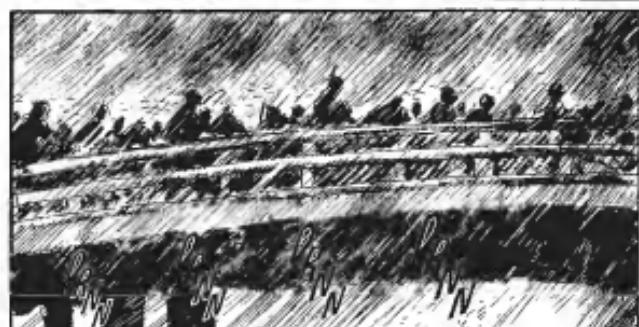
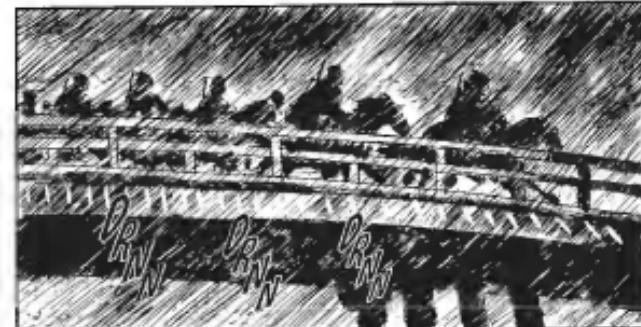


MASAOKA
CRUSHED THE
GUARD ON
RYOGENKI
BRIDGE.

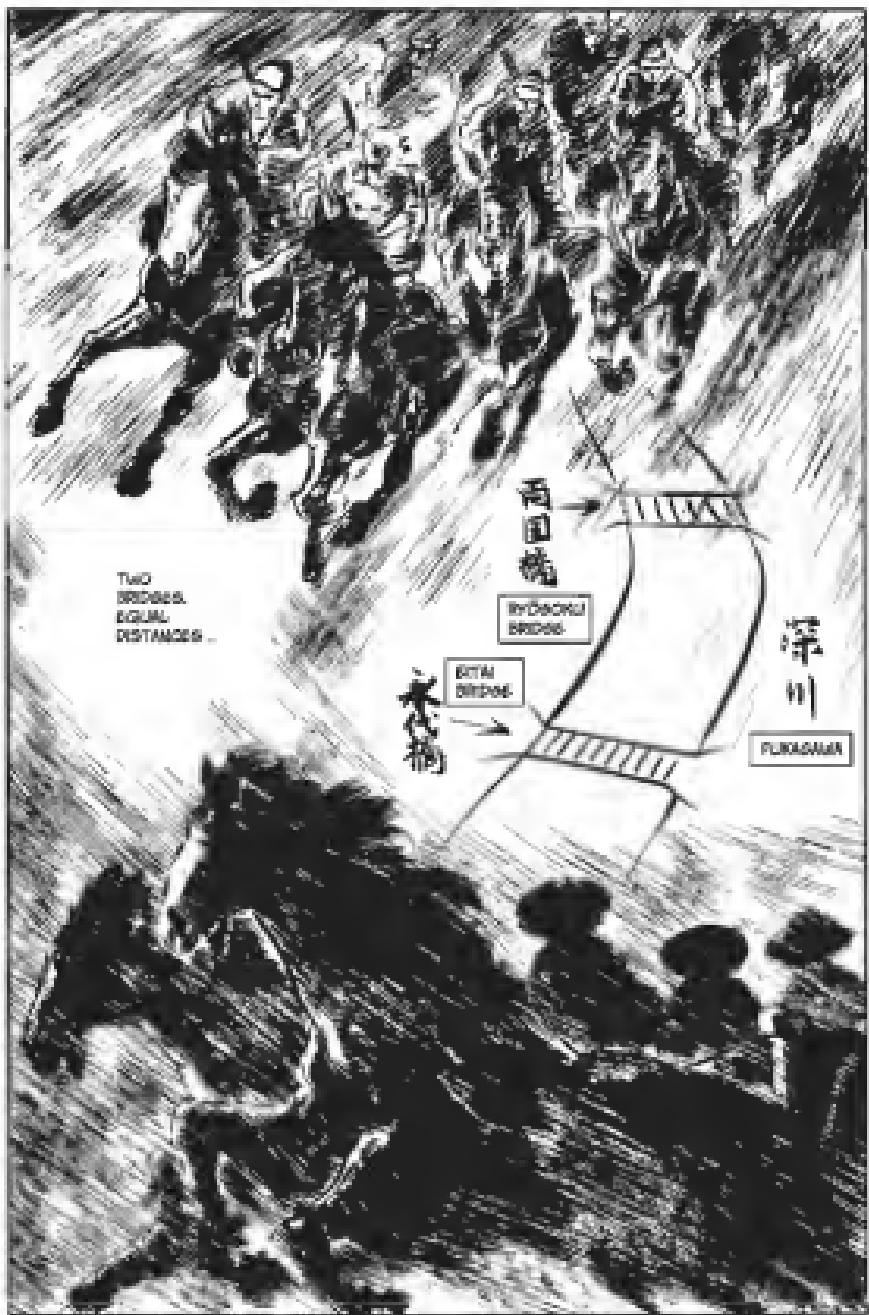


WHILE
THE
YAMATO
TROOPS...

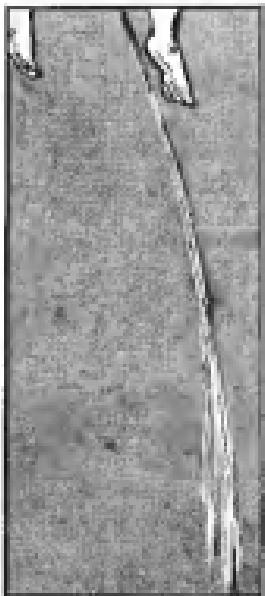


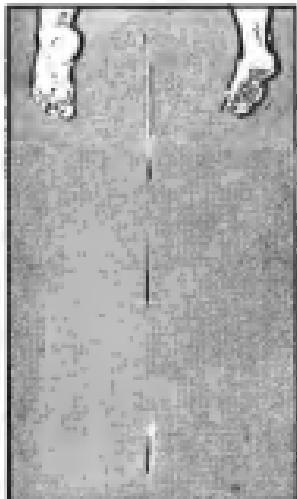
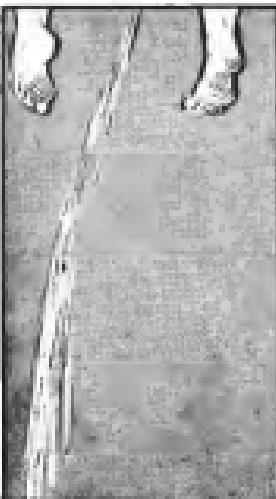




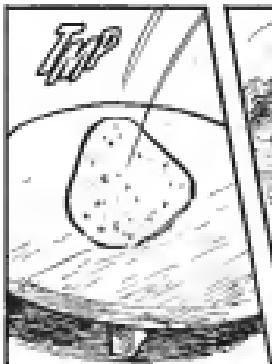


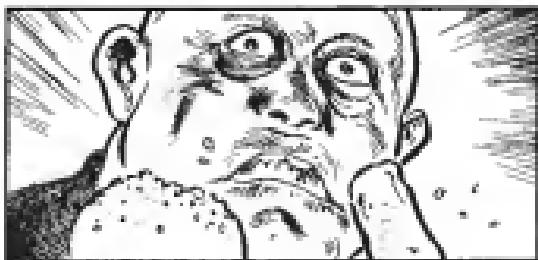












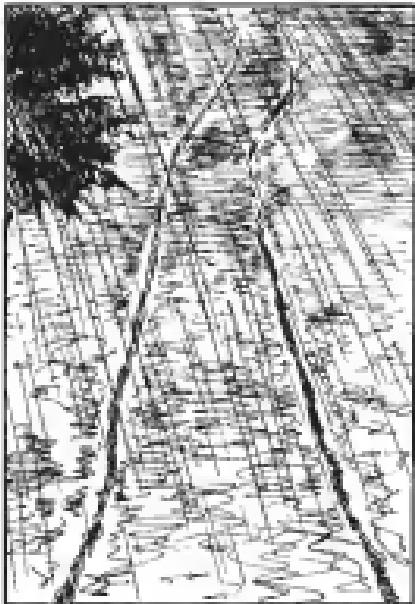


DRNN DRNN DRNN DRNN





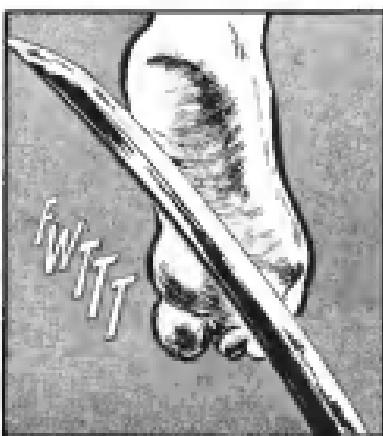
















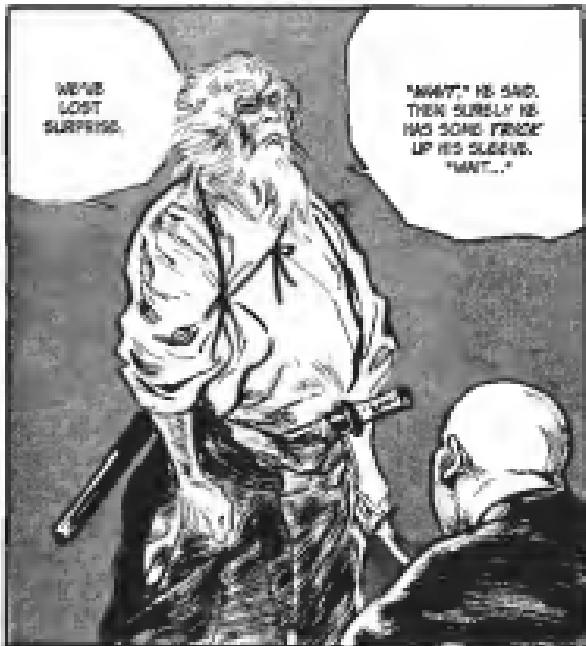














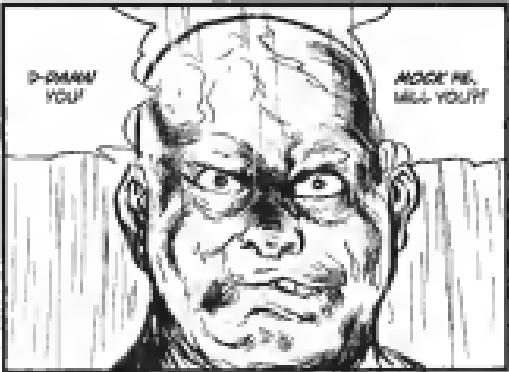






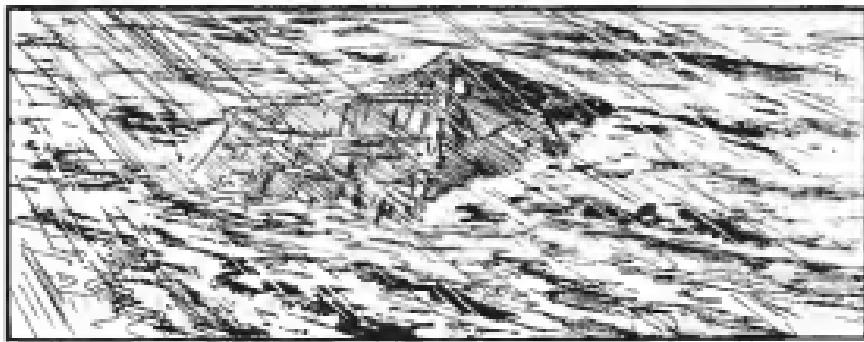
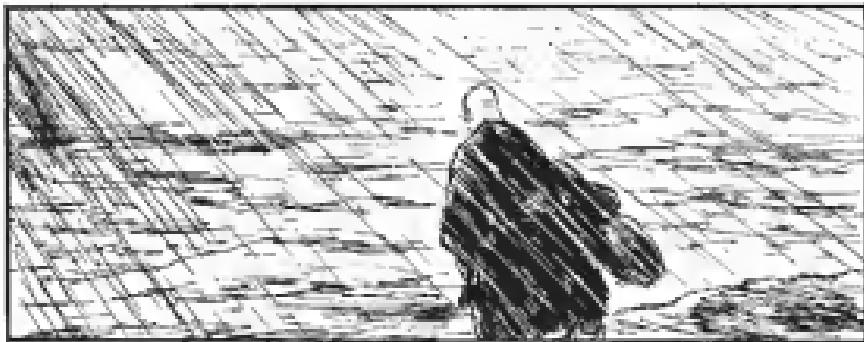




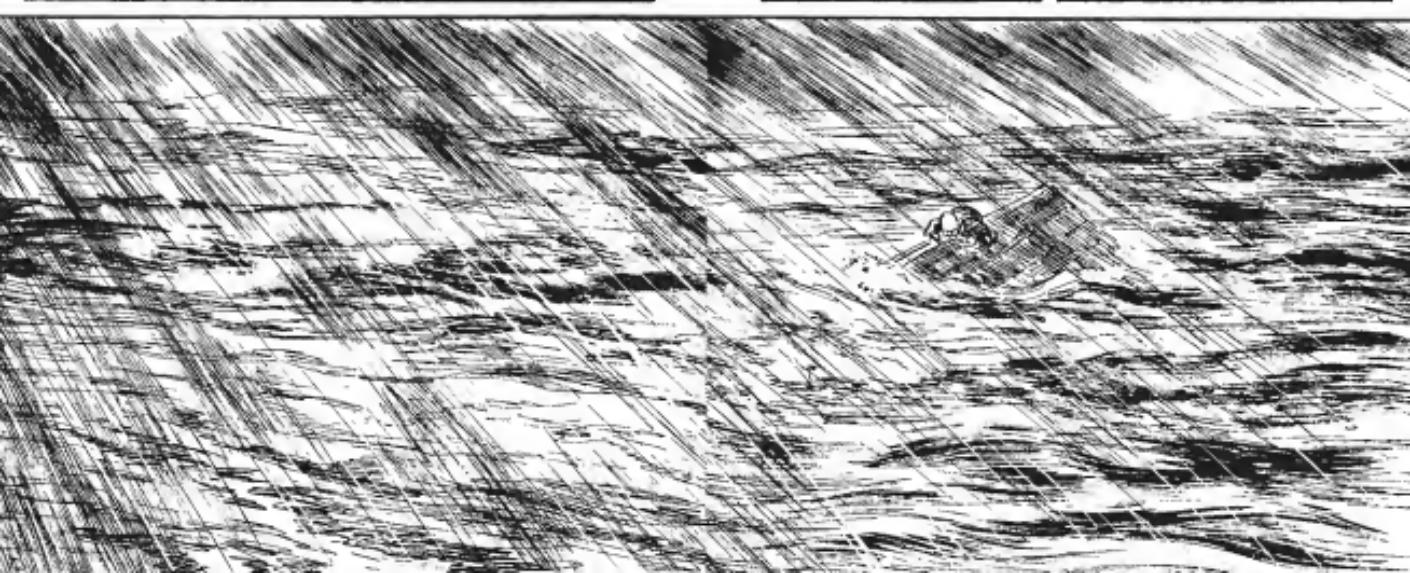










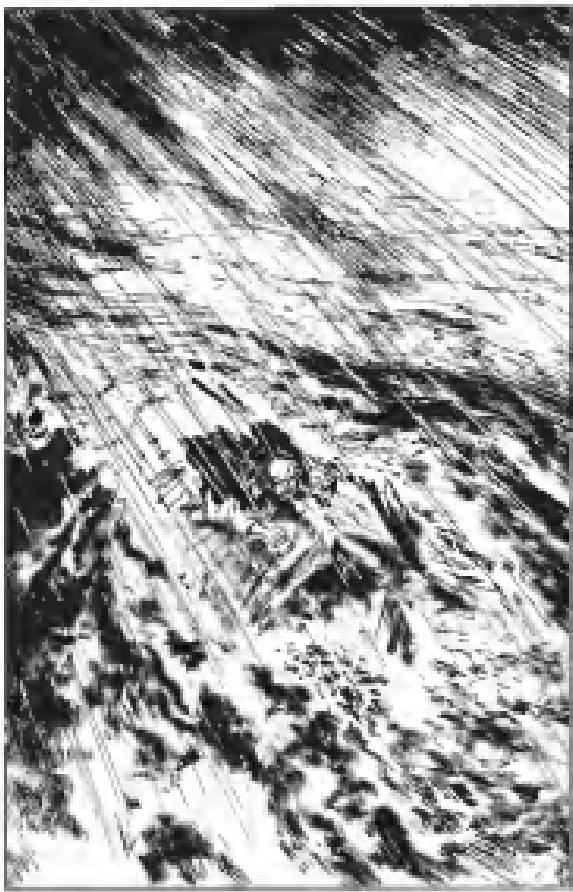






the hundred
and ninth

Tōtekizai



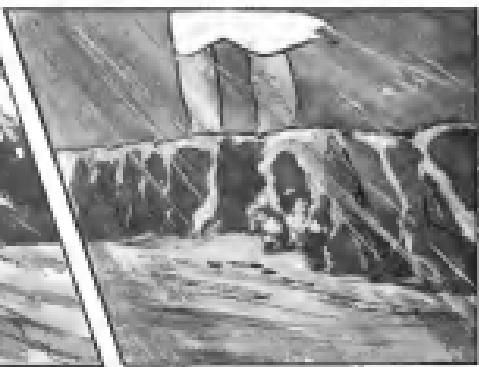


WHOOSH

ROMEO & JULIET





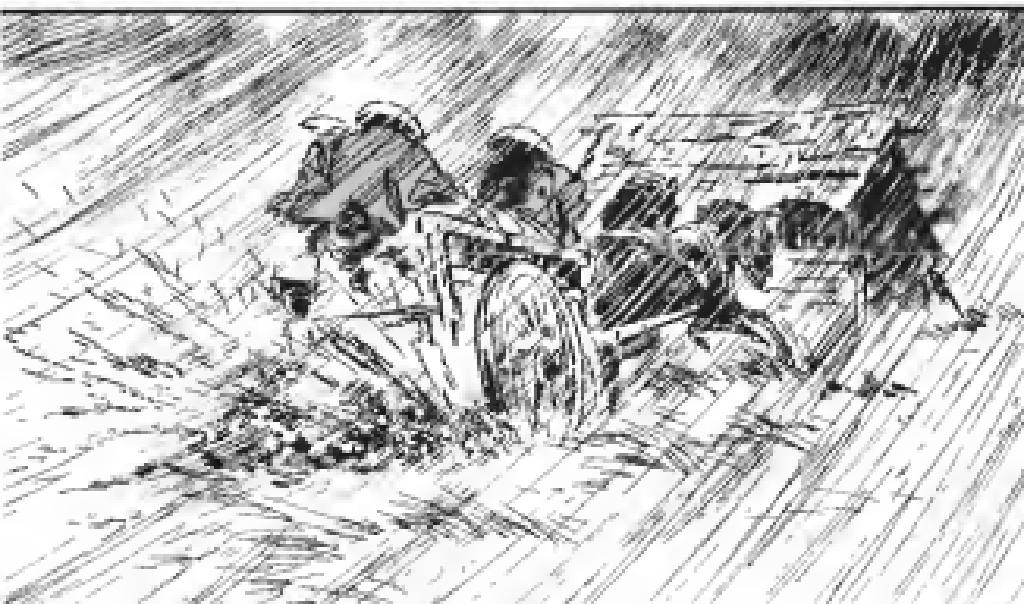








88-1001



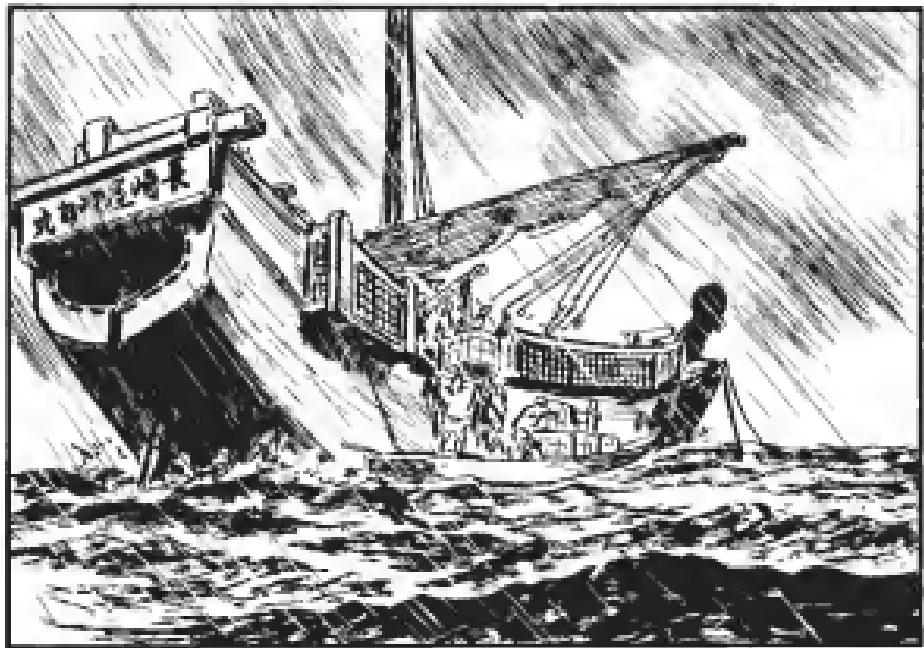


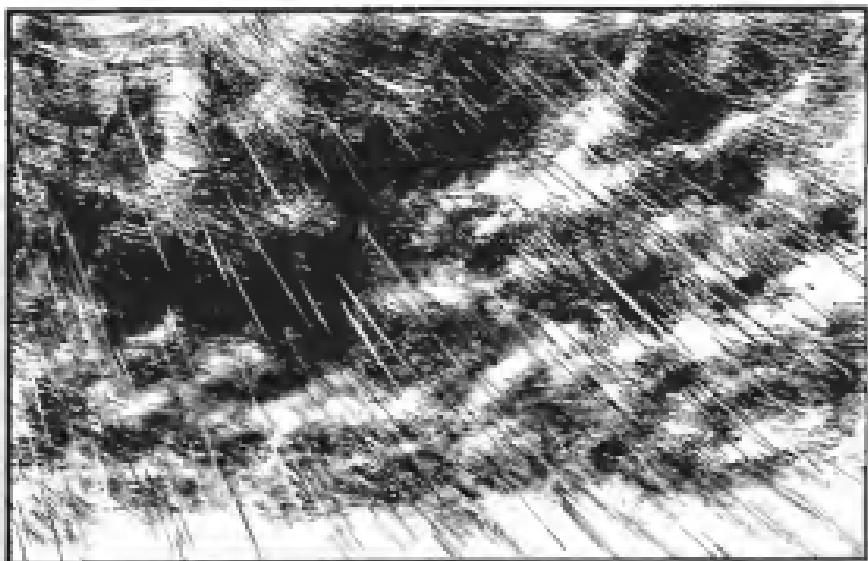




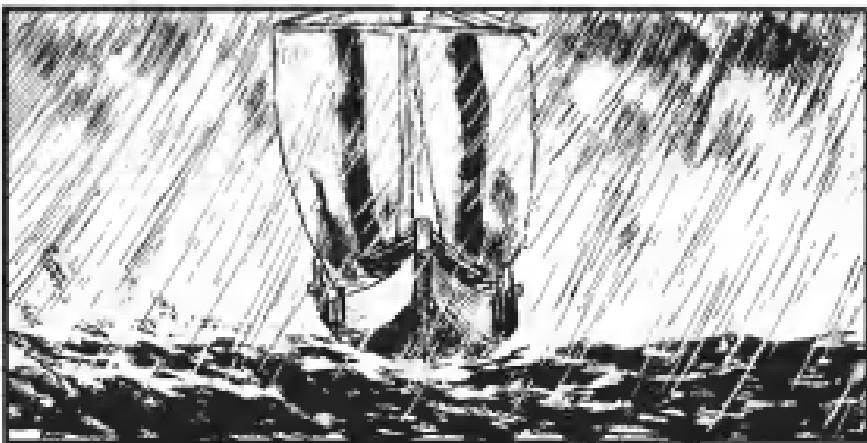
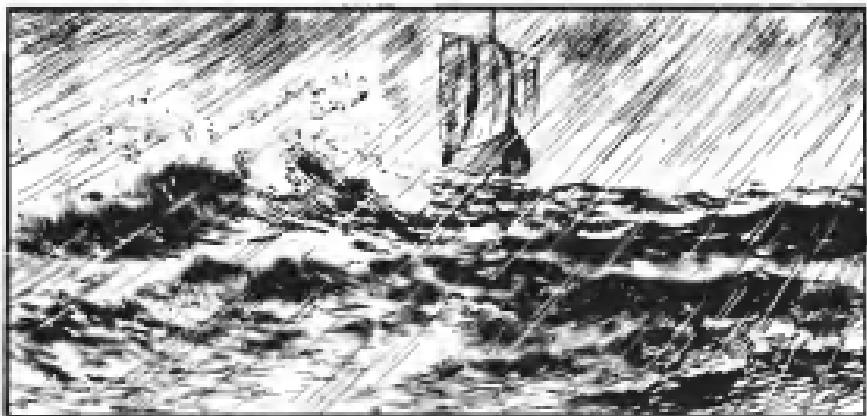
KII NORTHERN KYŪSHŪ
KURI HARBOR







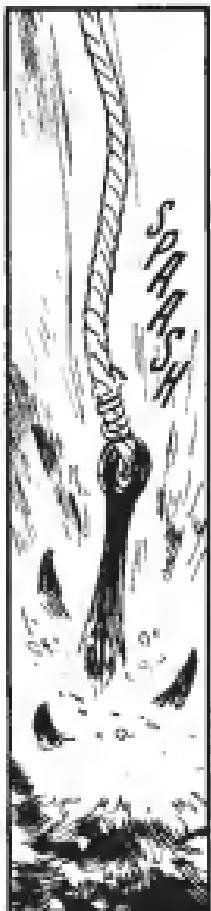




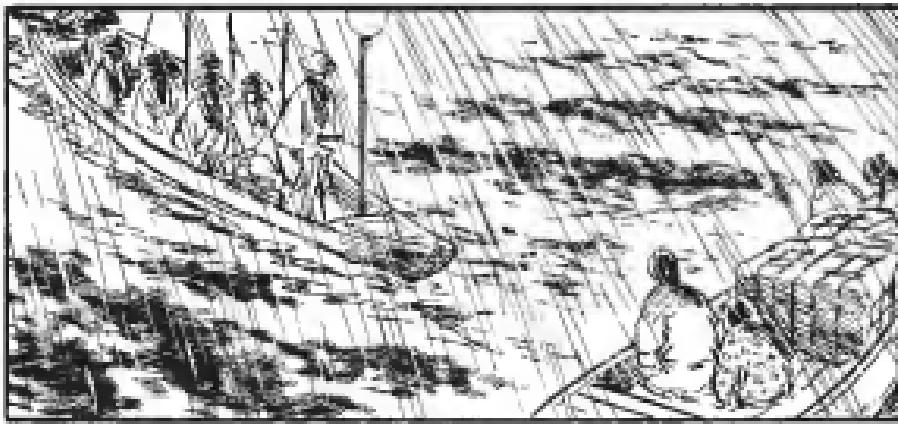


IT'S NOT A
SEARCH THEY'RE
DOING IN THE
BAY!

NOW
LET US
LOADING!



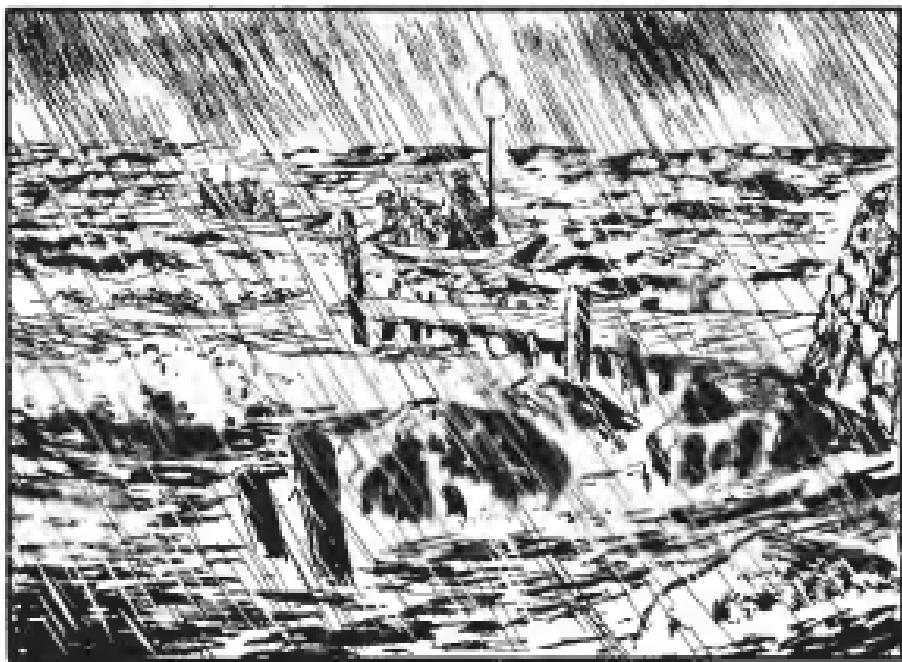














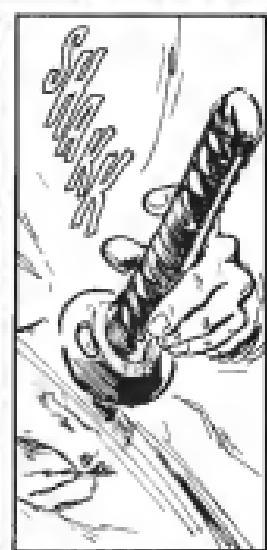


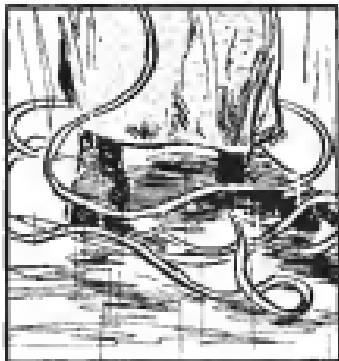






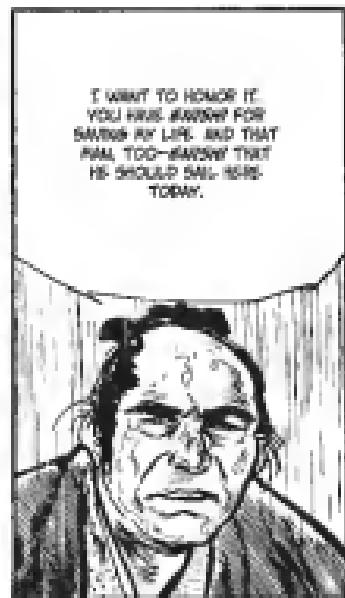






MARRY THE
BOND OF A LIFETIME.
IF YOU hadn't BEEN HERE,
MY LIFE AND FORTUNE
WOULD BE LOST.

I WANT TO HONOR IT.
YOU HAVE BEEN AWAY FOR
SAVING MY LIFE, AND THAT
FINAL TOO—MARRY THAT
HE SHOULD DINE HERE
TODAY.











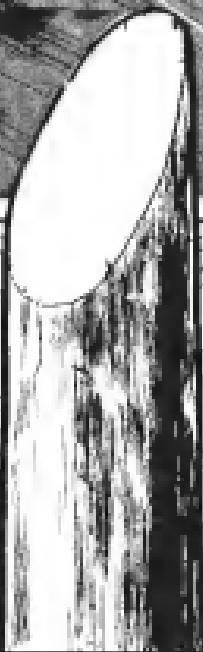


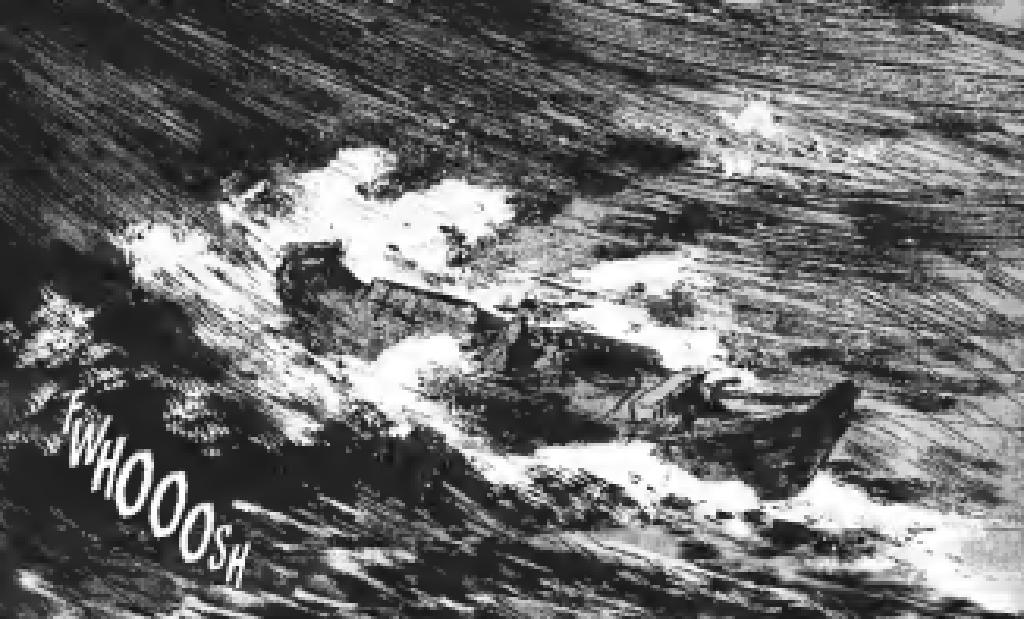


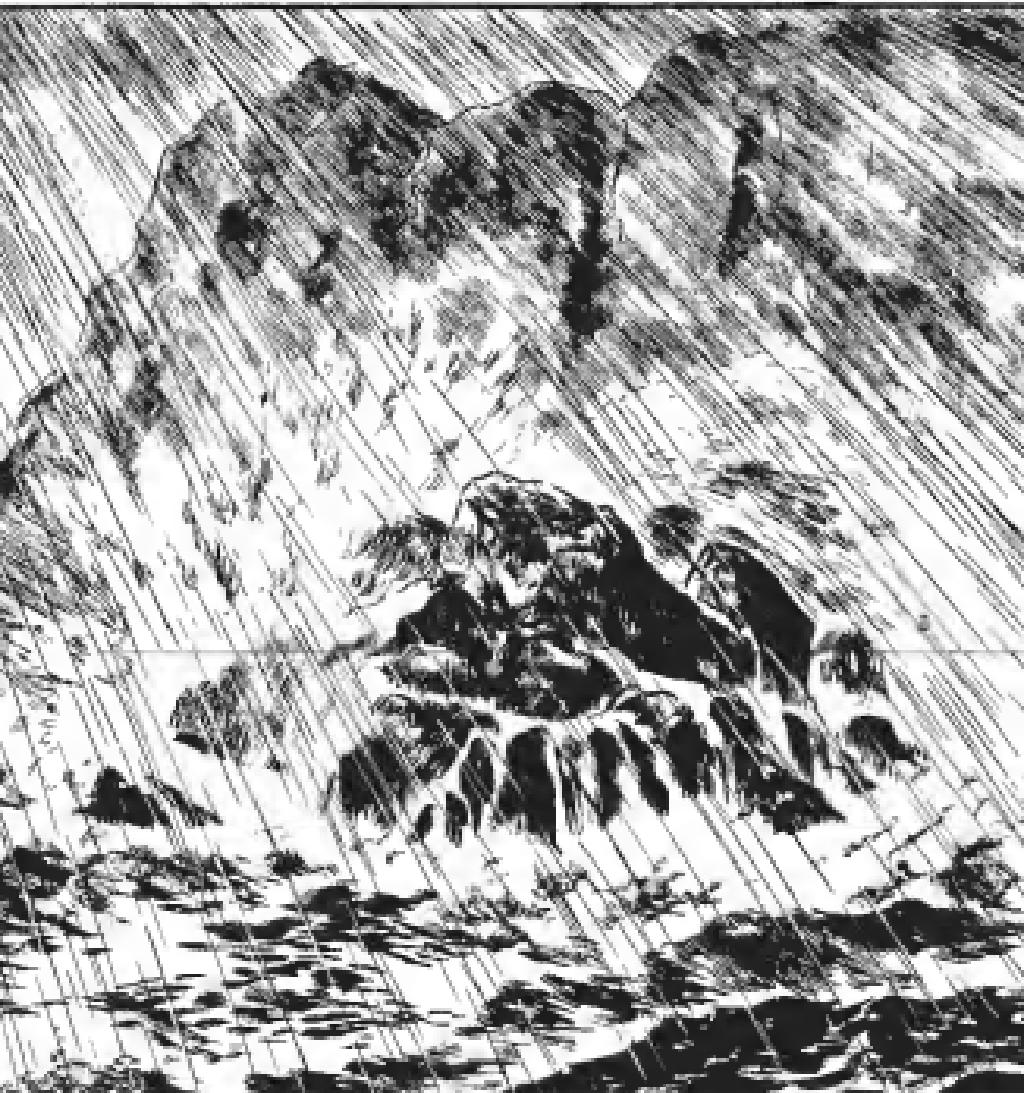




FW SHHH



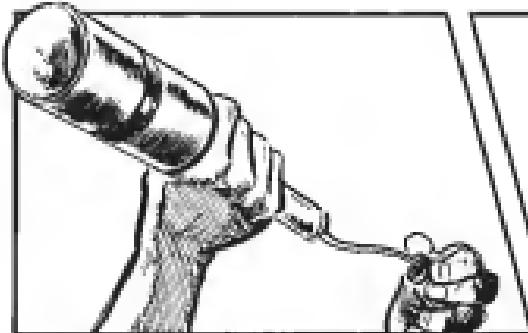






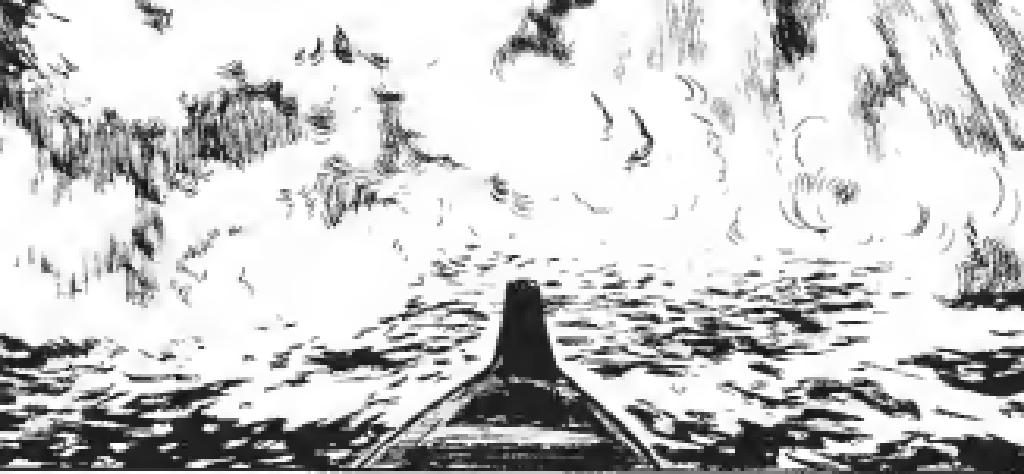
TWO
STRONG JAPANESE
UNSTOPPABLE...

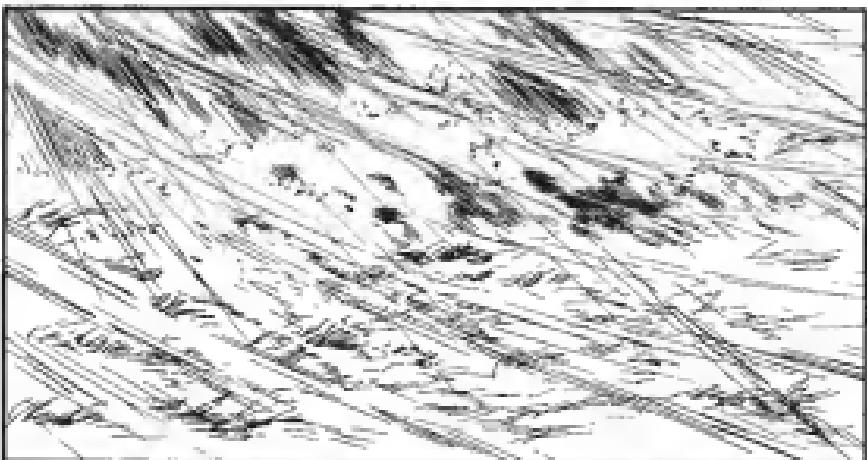




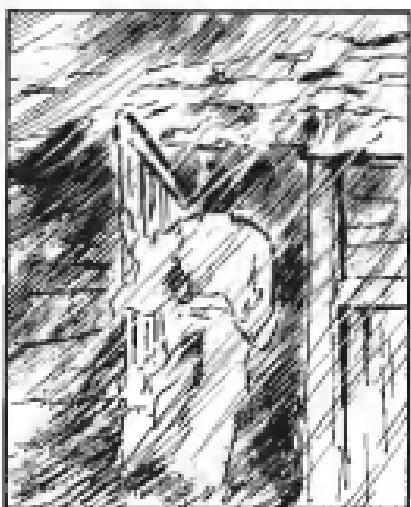


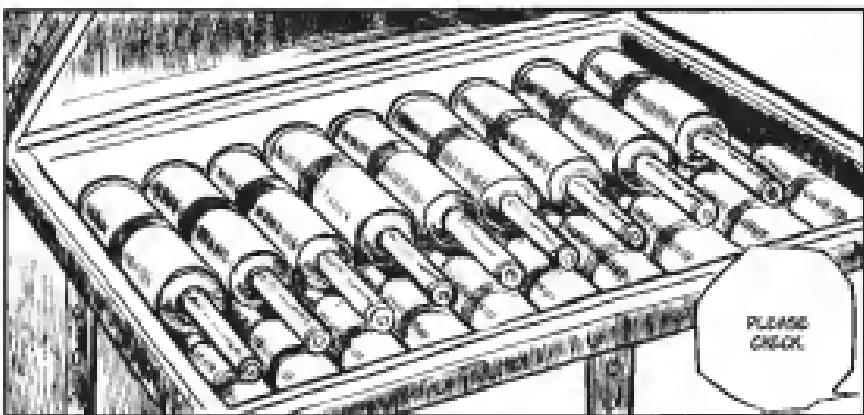
















the hundred
and tenth

Heaven
and
Earth





FOR WHAT DID IT LABOUR?
FOR WHAT DID IT RAGE?
HEAVEN CRIED...
HEAVEN HOWLED.
THE TEARS OF HEAVEN BECAME THE RAIN...
THE ANGER OF HEAVEN BECAME THE WIND...
SOBING AND SCREAMING, CRASHING DOWN ON EARTH BELOW.



THE EARTH ENDURED,
SILENTLY ENDURED.

BUT THE RIVERS OF
THE EARTH OVERFLOWED
WITH HEAVEN'S TEARS.
THE FORESTS OF
THE EARTH TIRSHED
UNDER HEAVEN'S ANGER.

AND HERE, BETWEEN HEAVEN AND
EARTH, MEN
ARE ON THE CUSP OF BATTLE.



EACH STAKED THEIR
VERY LIVES ON WHAT
WOULD COME.





A STORM RUMS
OVER EDDO...





YET ONE THING
THEY KNEW—
THIS WAS
THEIR GOAL.



THIS WAS THE
MOMENT THAT
A/YO BROUGHT
THEM THROUGH
ANOTHER WORLD...



IT WAS TIME. THEIR
TIME, AND NOW THAT IT
PRESSED IN UPON THEM,
FATHER AND SON
EXCHANGED NO WORDS.



TRIUMPHS AGAINST
ALL ODDS, ENDURING
ALL SUFFERING,
THEY HAD COME
THROUGH AND FORWARD
TO THE DIVIDE BETWEEN
LIFE AND DEATH.
THEY HAD NO NEED
OF WORDS.



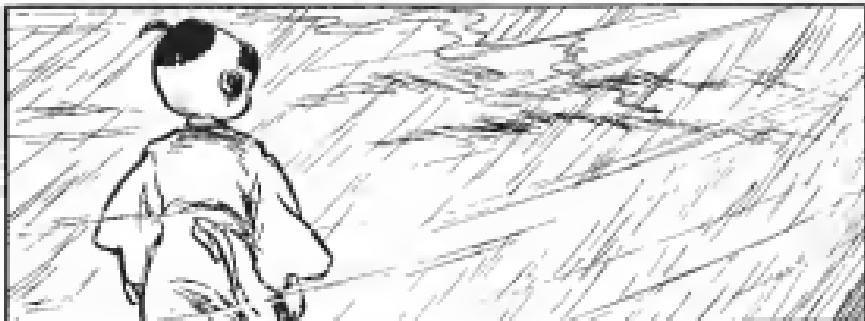
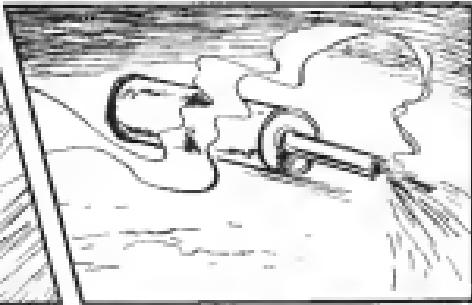


IN LIFE,
IN DEATH,
TOGETHER.

THOKKA THOKKA

















I COMMAND YOU
FOR COMING IN FUNERAL
CLOTHES. BUT HOW DID
YOU KNOW WE GATHERED
OUR LAST FORCES
FOR WAR?







SO YOU
RUSHED
HERE.



I PLACED
AN INKWELL ON
YOUR LETTER,
RETSUDO.









I COULD HAVE TAUGHT
HIM THE WARRIOR ARTS FROM THE
DAY HE WAS BORN, AND HE STILL
WOULDN'T STAND A CHANCE. YET I'VE
COMMANDED THAT HE FIGHT BESIDE ME!
IF HE'S ONLY GOING TO ANNIHILATE
OUR FINAL BATTLE, WHY SHOULD
HE HAVE A WIMP?

HE CAN'T FIGHT
YOU AS A BOSS!
SO I USED THE
ASSASSIN'S GOLD
OF ANHAROPO
TO BUY HIM
TODAY!

FOR THIS
FINAL DAY
COMBINE
...!

NOT
SANDO
...?

FORGIVE
ME...

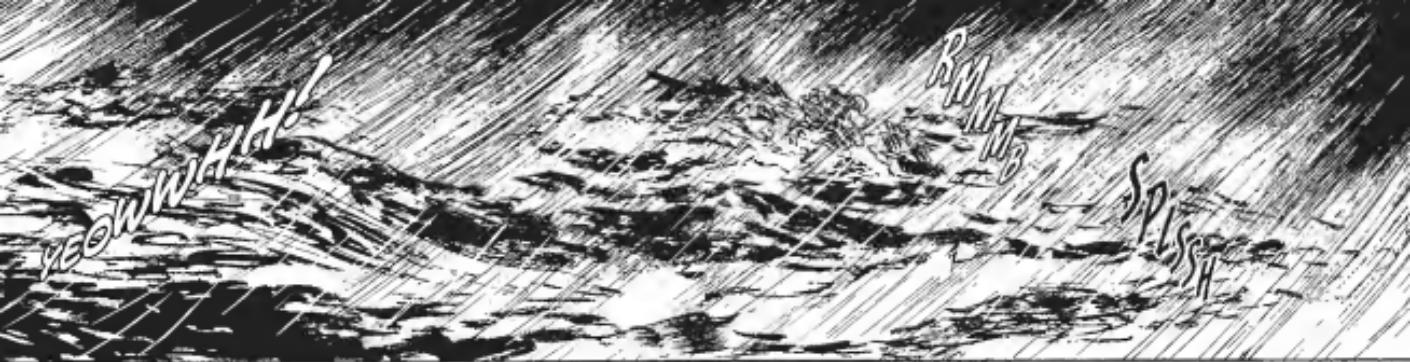
THEN LET
HIM USE THEM,
BUT WE FIGHT
YOU FIRST!

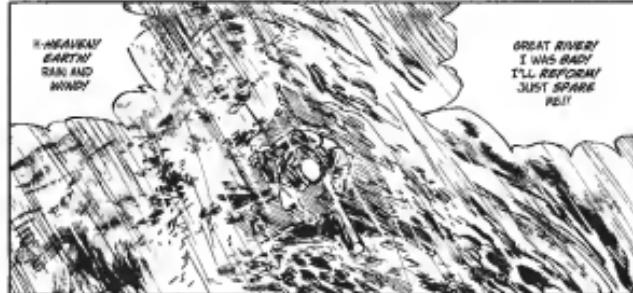
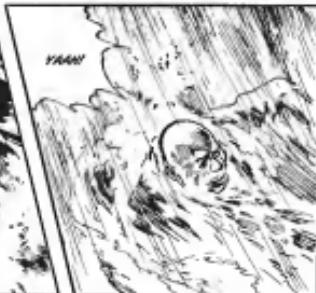


AND YOU...
YOU THREW
THAT TO
SHOW US.

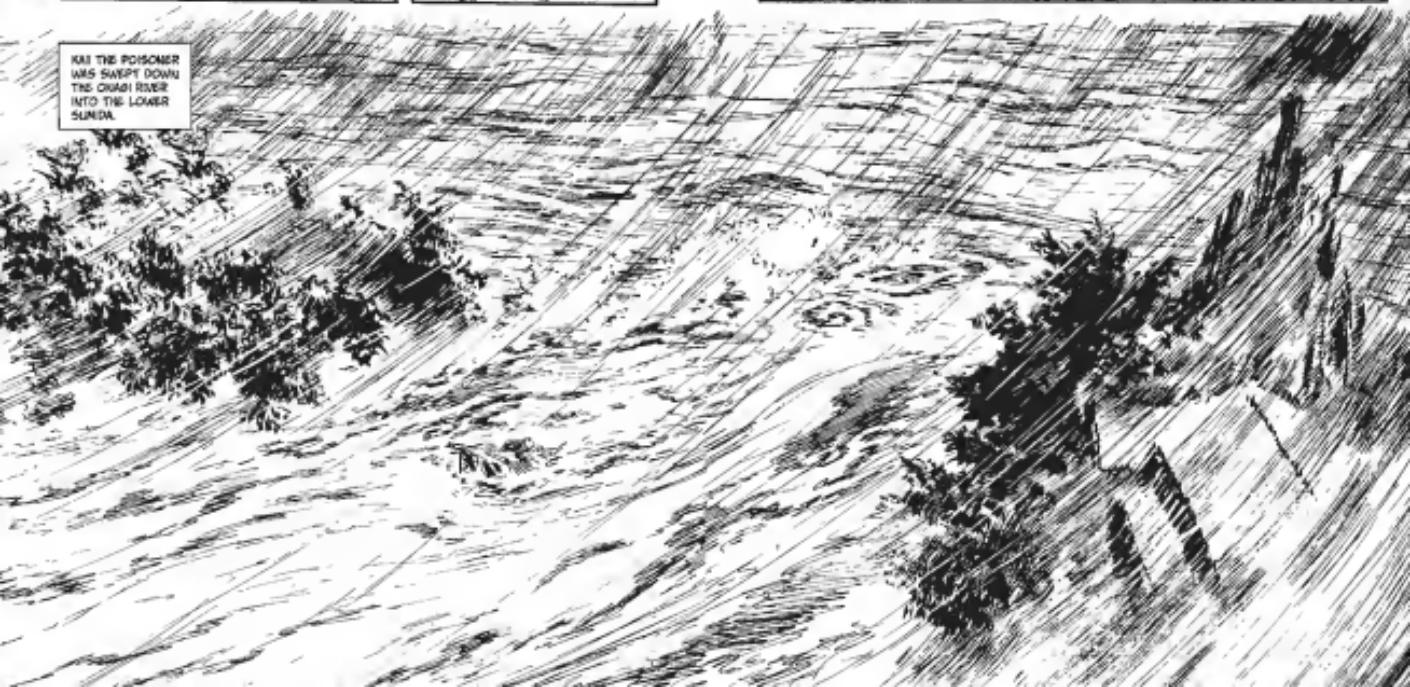
SO WE'D KNOW
WHAT ANHAROPO WE
FACED. YOU'RE A
WORTHY FOE, SORRY
DANDORY

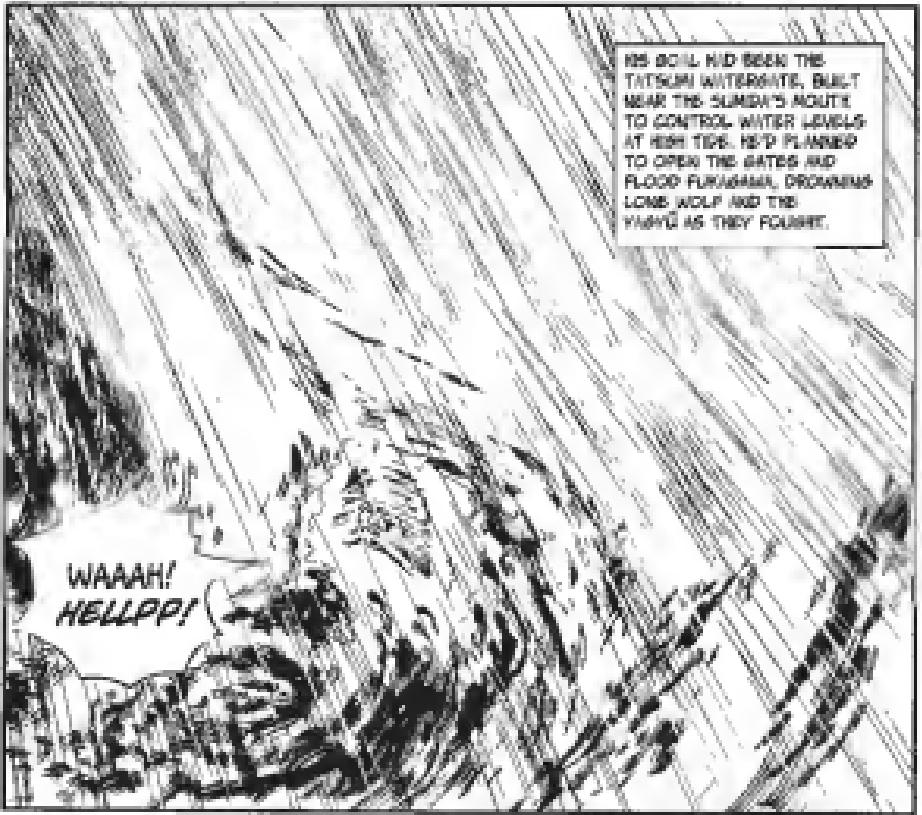






KAI THE POISONER
WAS SWEEP DOWN
THE CRAZY RIVER
INTO THE LOWER
SUMA.





HEI SOUL HAD BEEN THE TATSUJI WATERGATE, BUILT NEAR THE SUMIYA'S MOUTHE TO CONTROL WATER LEVELS AT HIGH TIDE. HEI PLANNED TO OPEN THE GATES AND FLOOD FUKAMASA, DROWNING LONE WOLF AND THE YASHÙ AS THEY FOUGHT.

WAAAHH!
HELLPP!



THAT'S WHY HEI LEAPED ONTO THE ROOF OF THIS TINY SHACK, DRIFTING BY ON THE FLOOD. IT HAD BEEN THE BRAVEST ACT OF HIS LIFE. BUT NOW...

R
M
B
B
B
B

ALL PLANS WERE
FORGOTTEN. YASHU
AND LONG WOLF, AWANSHED
FROM HIS FRIEND LISS-PIST.
ALL THAT REMAINED...
HIS DESPERATE
ATTACHMENT TO LIFE.

IT WAS
PATHETIC.

AAAAAAH!



MOMMY!

I'M
GONNA
DIE!





ATTACK!



HO HO HO HO



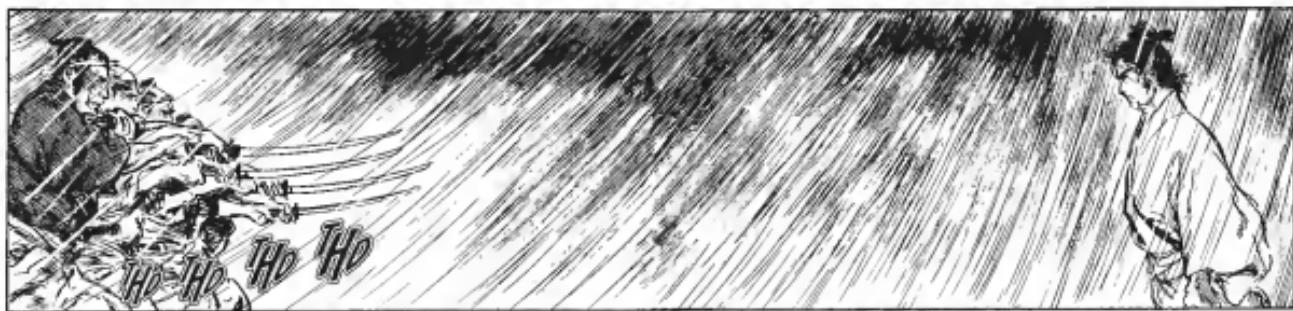
HO HO HO HO







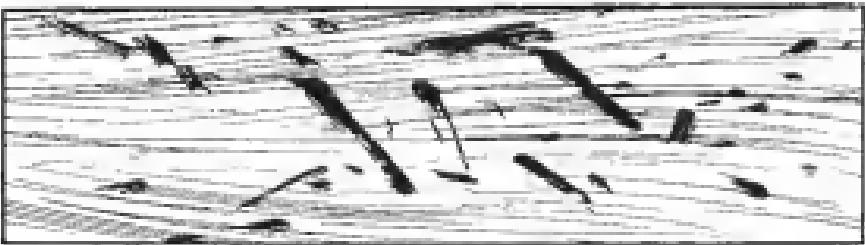
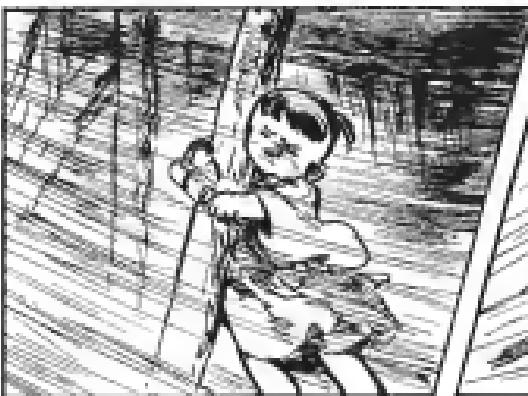






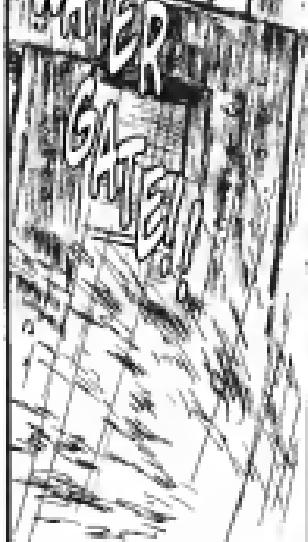


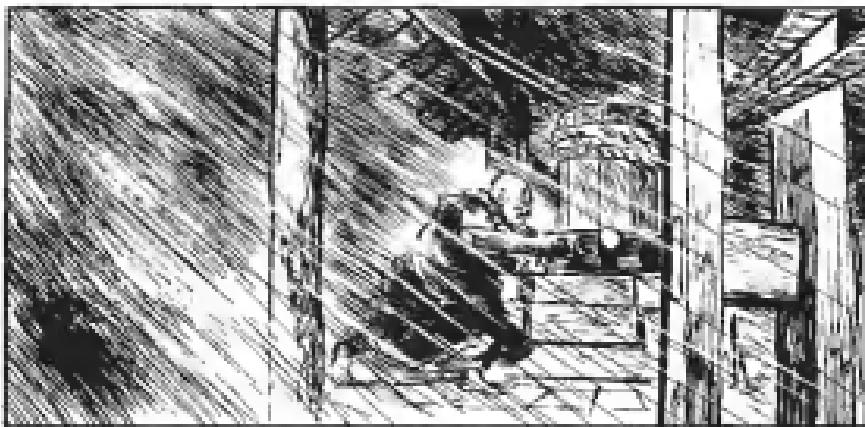










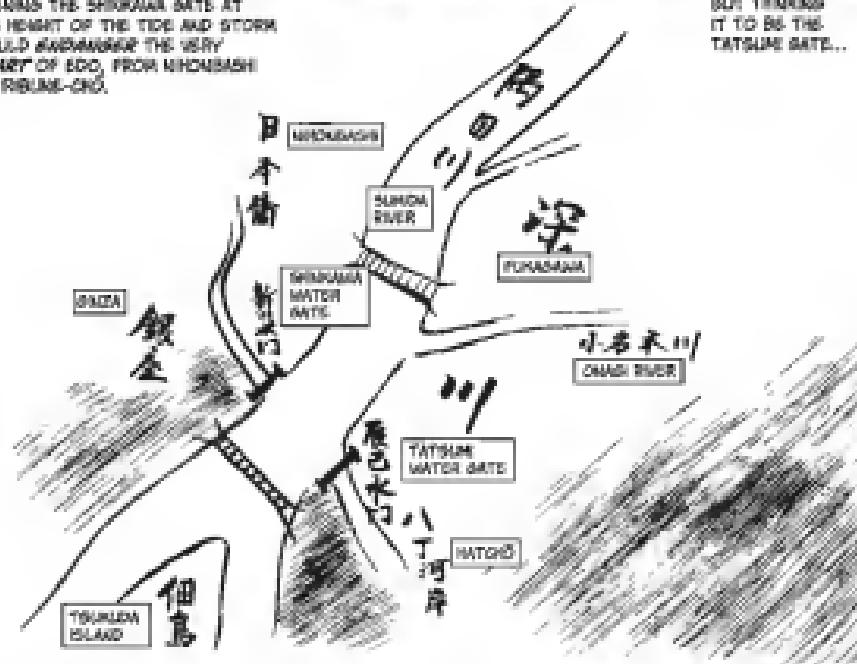


KOIBASHI HAD TURNED IN THE CURRENT, KAI HAD LOST ALL SENSE OF DIRECTION. HE DIDN'T KNOW HE WAS NOW ON THE OPPOSITE SHORE, AT THE SHIMONADA WATER GATE.



OPENING THE SHIMONADA GATE AT THE HEIGHT OF THE TIDE AND STORM WOULD SWIMMABLE THE VERY HEART OF EDO, FROM NINOBASHI TO RIBUNE-CHO.

BUT THINKING IT TO BE THE TATSUKE GATE...



KAI LABORED TO TURN THE MIGHTY GATEWALL.

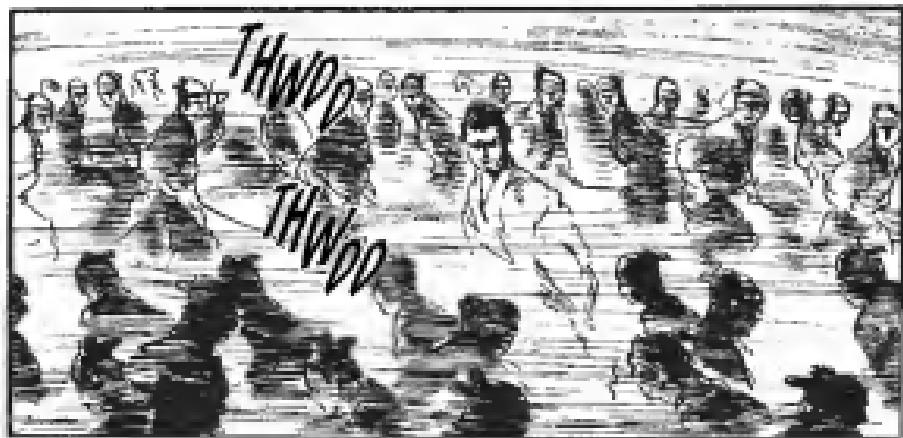
SEE
SEE
SEE

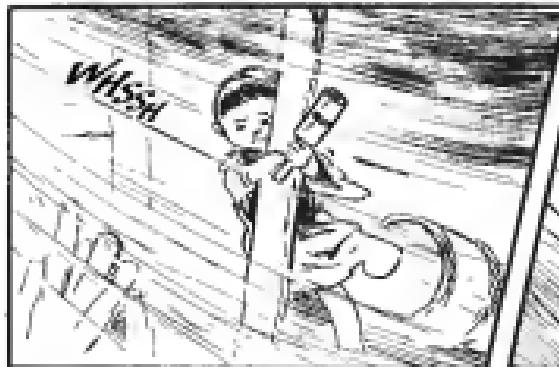


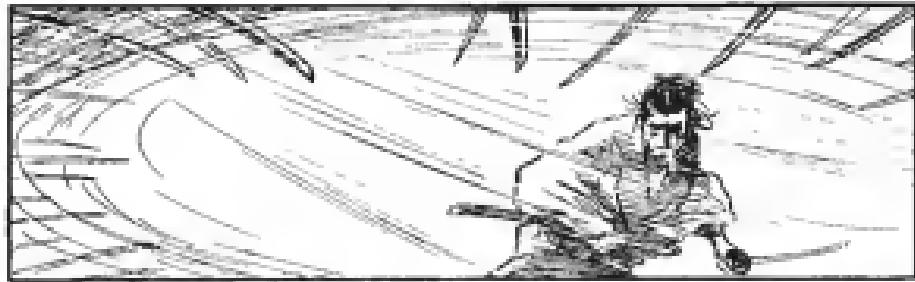














NO ONE WITHIN
IN THE CIRCLE HAS
EVER ESCAPED
ALIVE.



THE
WHEEL
GOES
FASTER...



SLOWER...

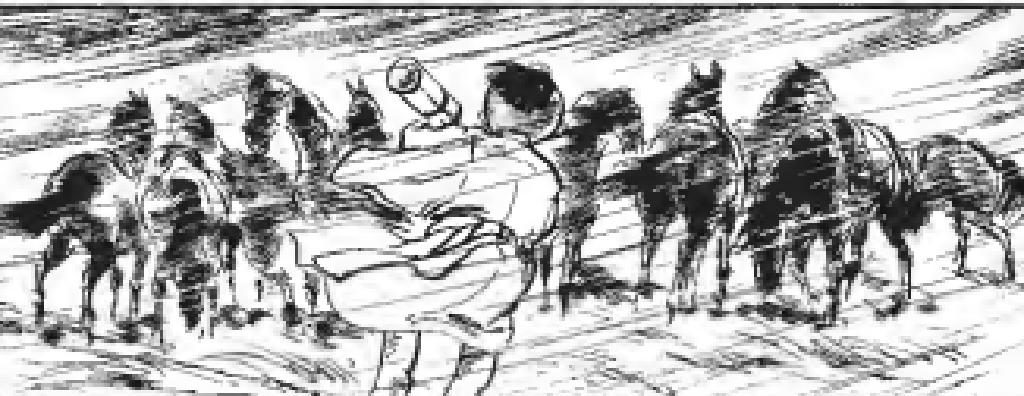
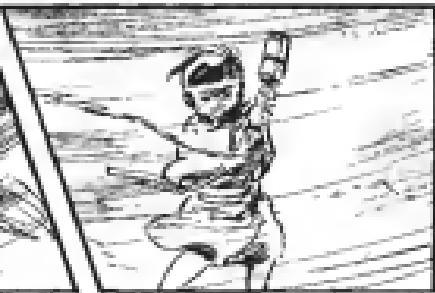
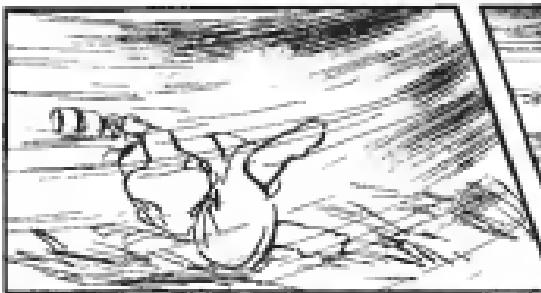
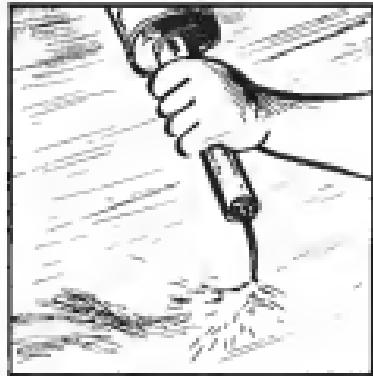


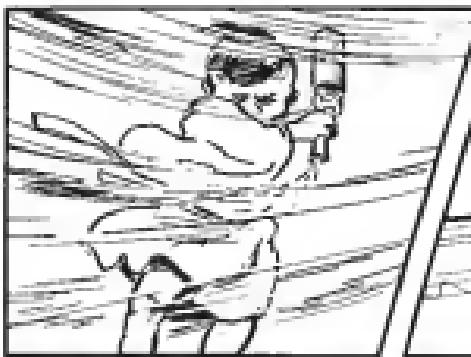
FASTER, SLOWER, ALWAYS MONTANA.
AS THE INNER WHEEL TURNS, THE OUTER
TAKES ITS PLACE. THE VICTIM INFERNO,
SURROUNDED BY A WALL OF BRANCHES, HIGH,
LOW, FAST, SLOW, ALWAYS ATTACKING
INDIVIDUALLY!

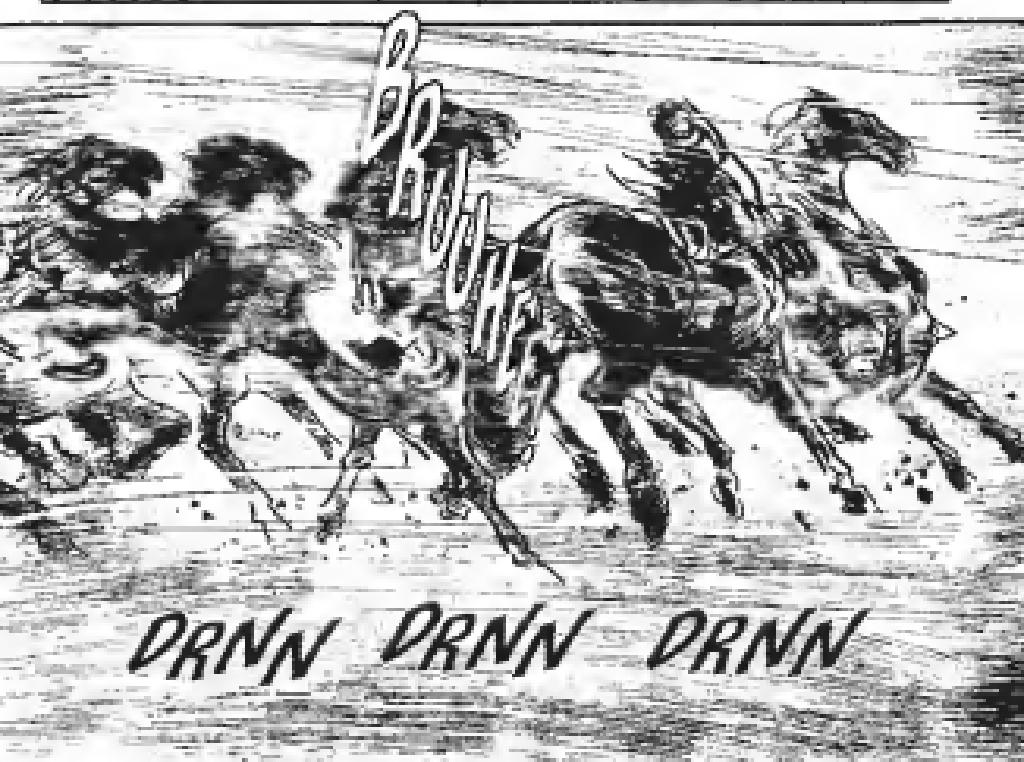


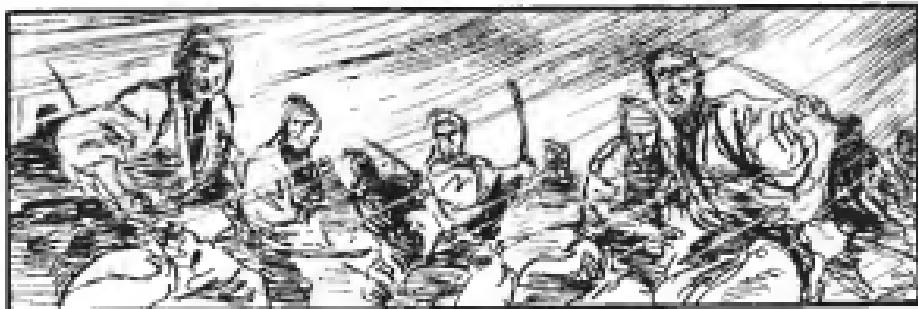


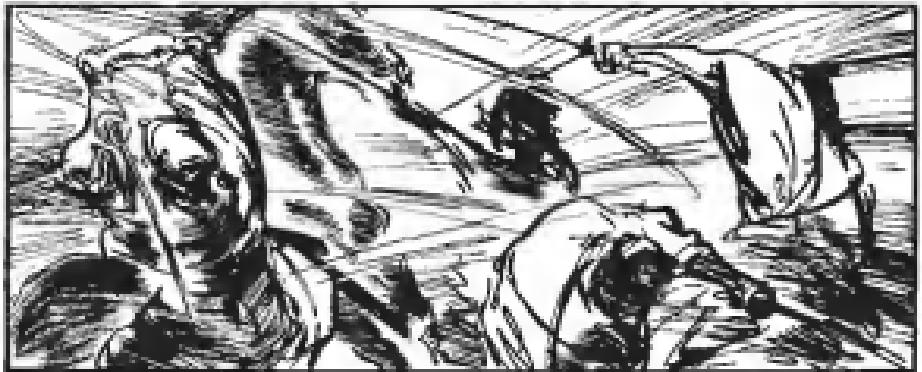
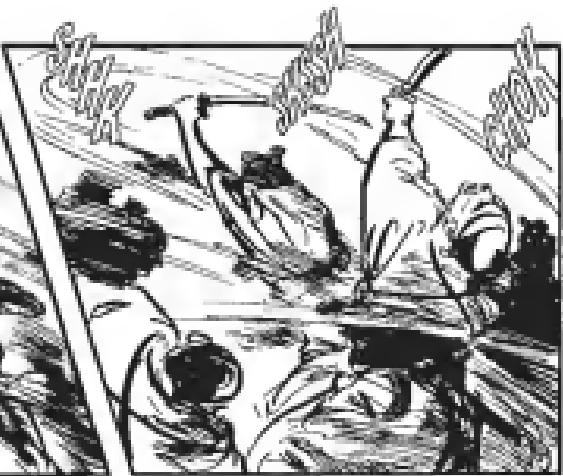














BEHIND
A FOG.

SSSSH

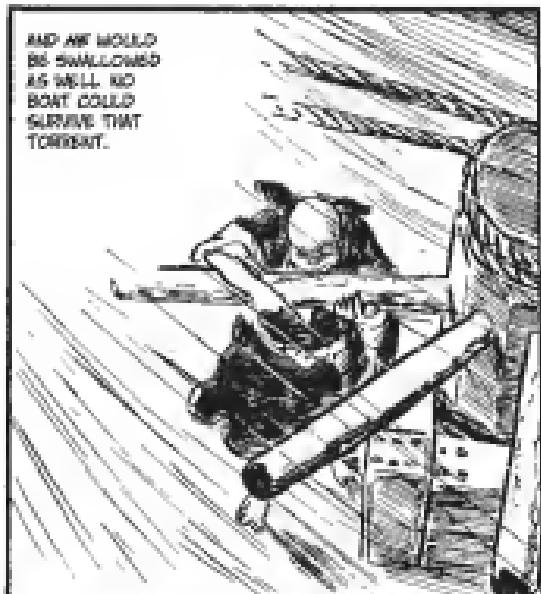
A FOG
STRUGGLING TO OPEN
THE SHINKAWA GATE—
THE GUARDIAN OF EDO—
IN THE TEETH OF
A STORM.

W W W W

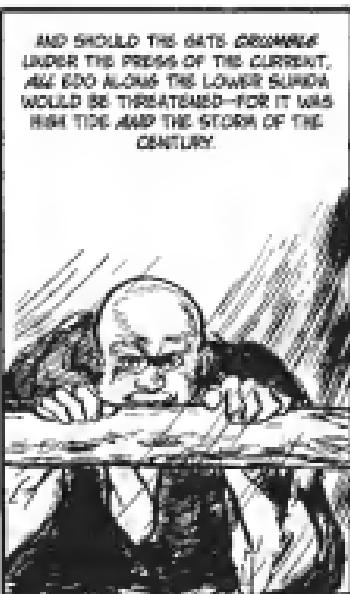
SHOULD THE
GATE OPEN,
WATER WOULD
FLOOD THE
SHINKAWA IN
THE ABSORT
OF EDO.

FROM TSURUJI
TO MINOBASHI,
ALL BENEATH
THE MISTS.

AND ALL WOULD
BE SWALLOWED
AS WELL NO
BOAT COULD
SURVIVE THAT
TORMENT.



AND SHOULD THE GATE GROWING
UNDER THE PRESS OF THE CURRENT,
ALL EDO ALONG THE LOWER SUnda
WOULD BE THREATENED—FOR IT WAS
HIGH TIDE AND THE STORM OF THE
CENTURY.



BEHOLD A FOOL,
WHO BEHELD
NOTHNG.

HEH
HEH HEH...
HEH HEH!

WHO DIDN'T
HAVE A CLUB.

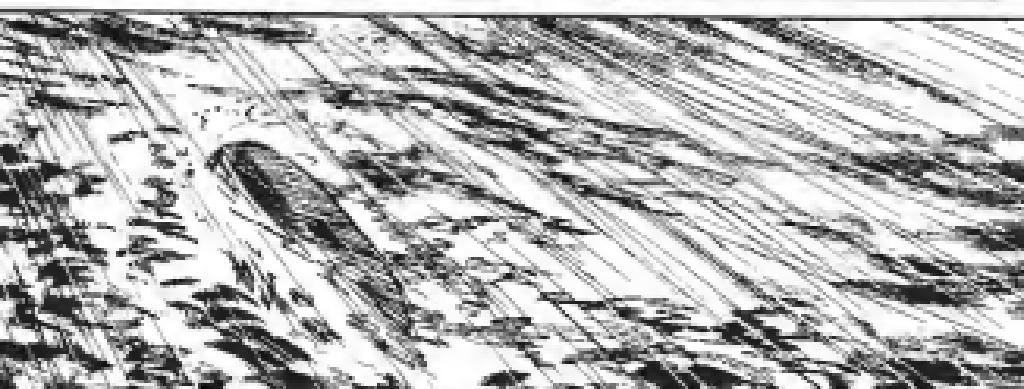
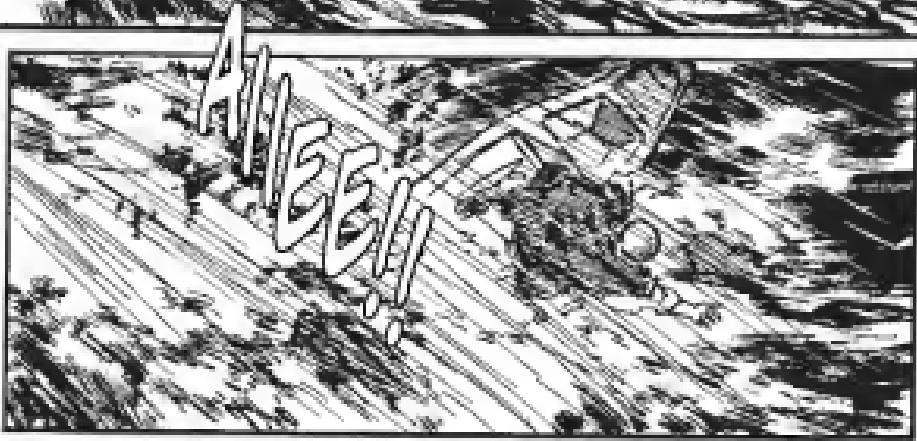


AND SO
MAELSTROM!

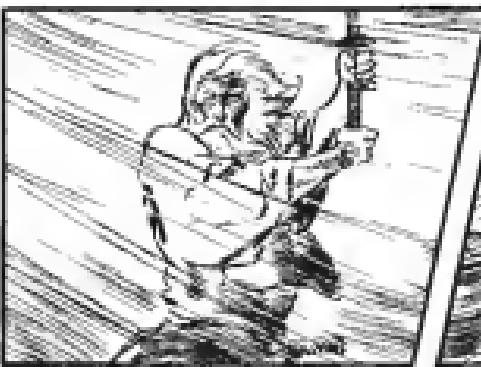
BULLDOZER

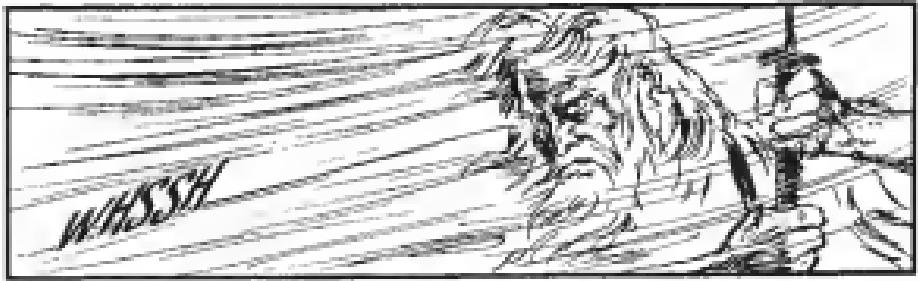












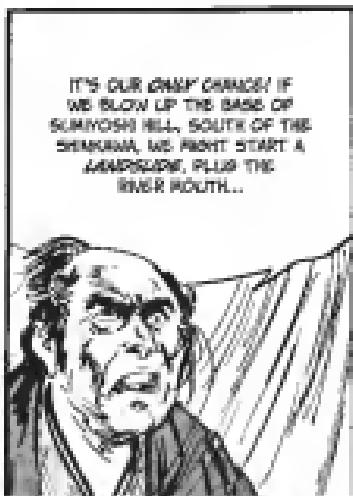
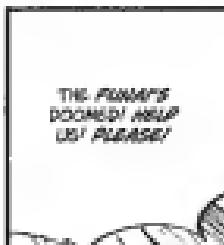


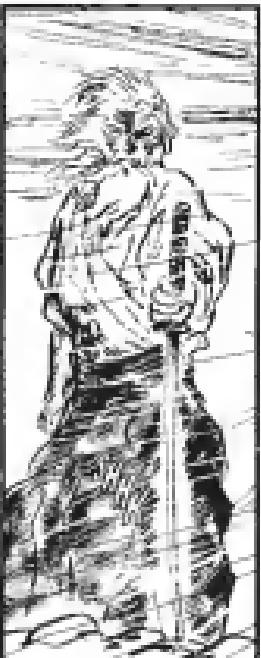


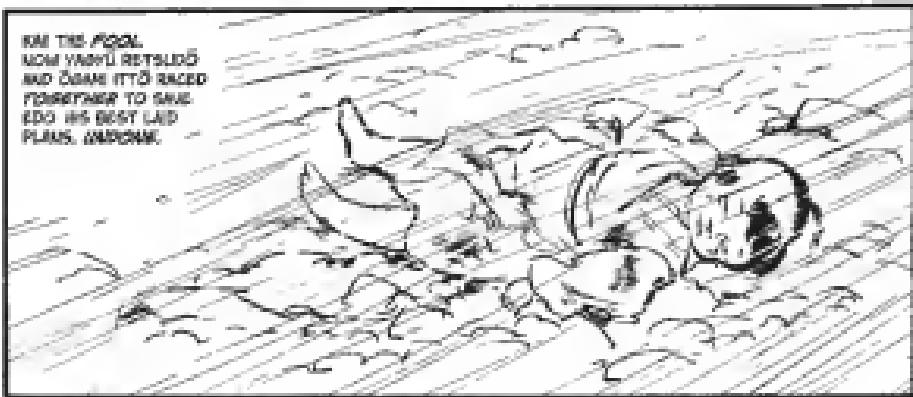
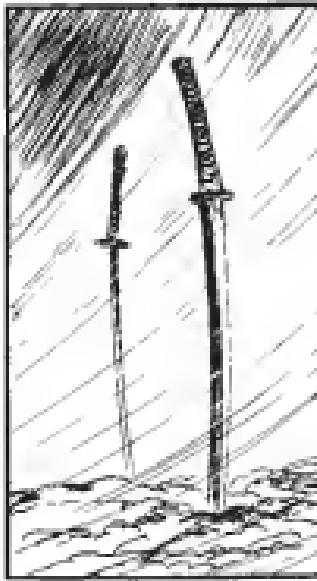




AND SORE
EARTH OPENED
THE SHIMAKAWA GATE!
THE FURUKAWA'S
FLOODING!







KAI THE FOOL.
NOW YASUJI RETSUJI
AND OSAKI ITTO RACED
TOWARD EDO TO SAVE
EDO HIS BEST LAD
PLANS. ANDREW.



the hundred and
eleventh

Fire
on the
River of
Blood









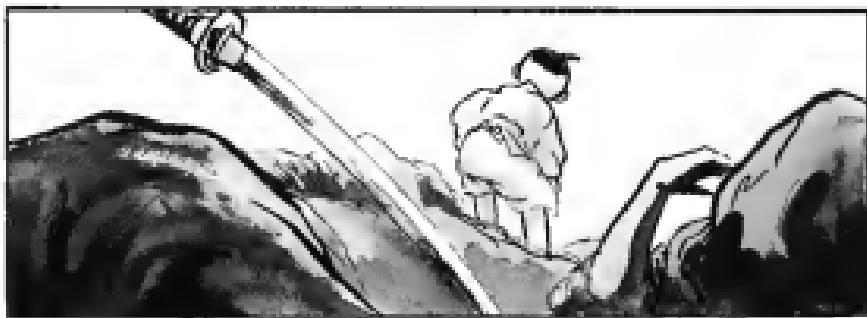














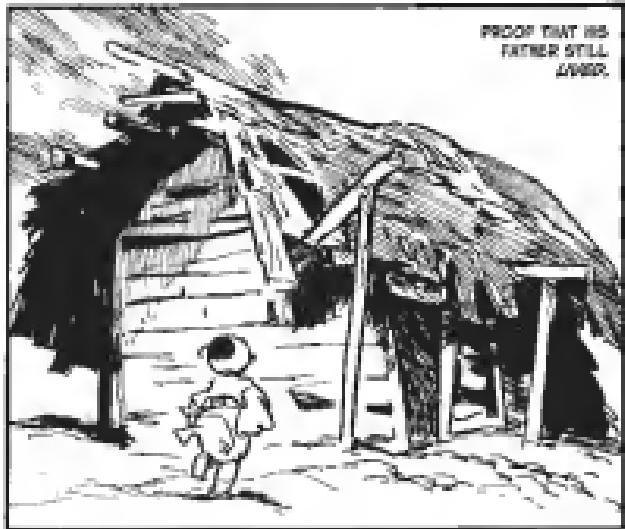








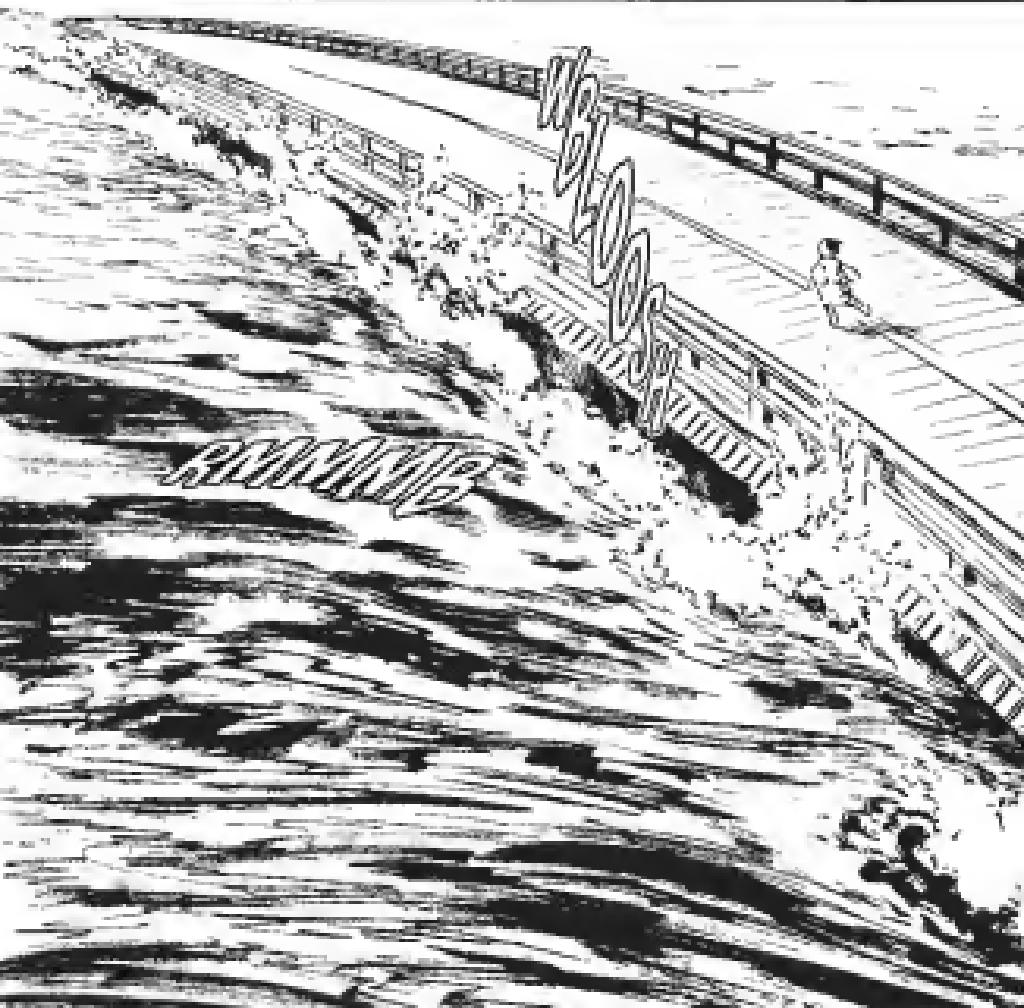
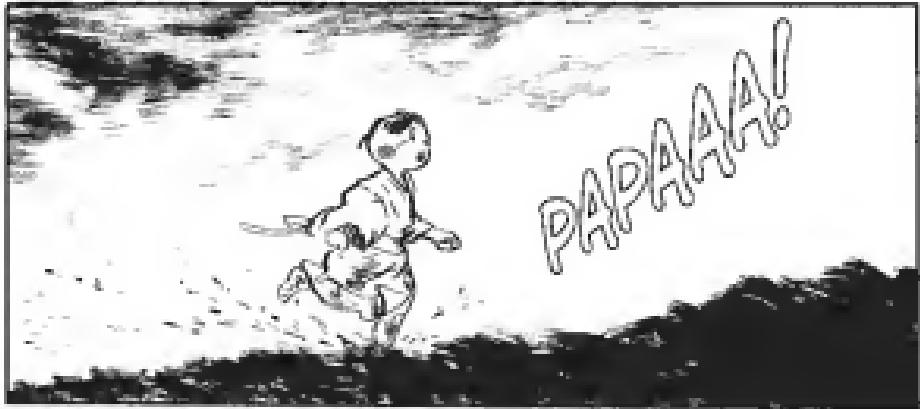






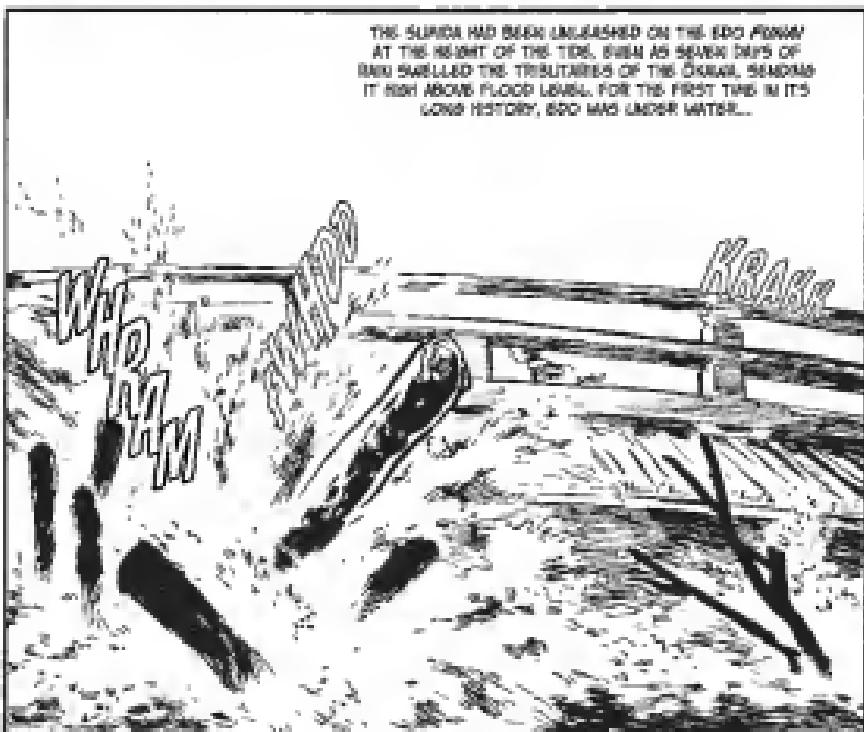
THE POKEMON,
TOO, WERE SOON
AND TRAIL...

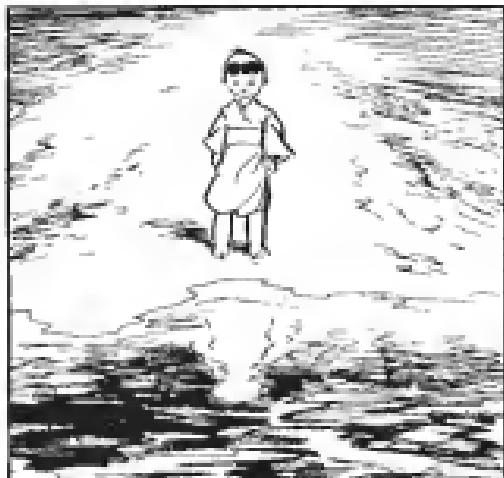




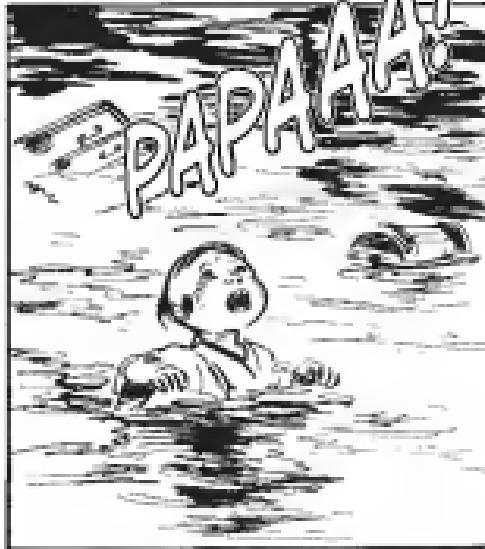


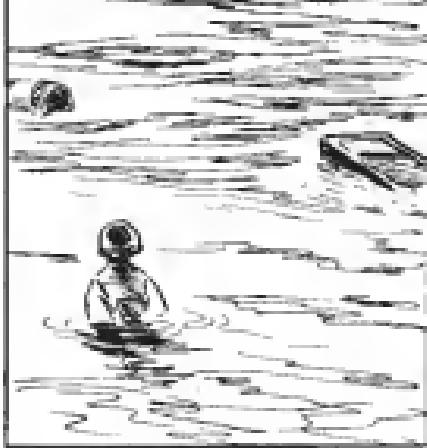
THE SUMMER HAD BEEN UNASHAMED ON THE EDDI FORAY
AT THE HEIGHT OF THE TIDE. EVEN AS SEVERAL DAYS OF
RAINFALLLED THE TERRIBILITIES OF THE CHANNEL, SENDING
IT HIGH ABOVE FLOOR LEVEL. FOR THE FIRST TIME IN IT'S
LONG HISTORY, EDDI WAS UNDER WATER...



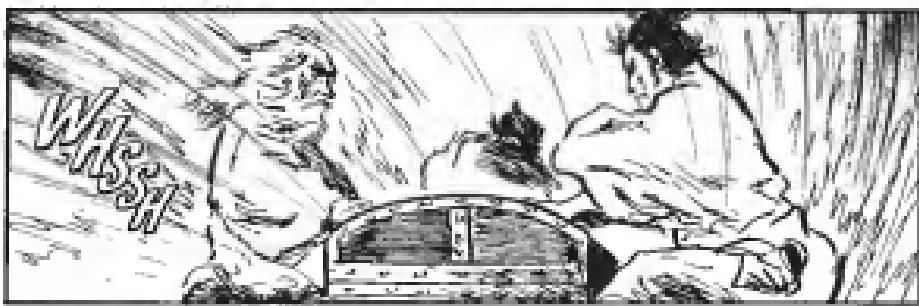


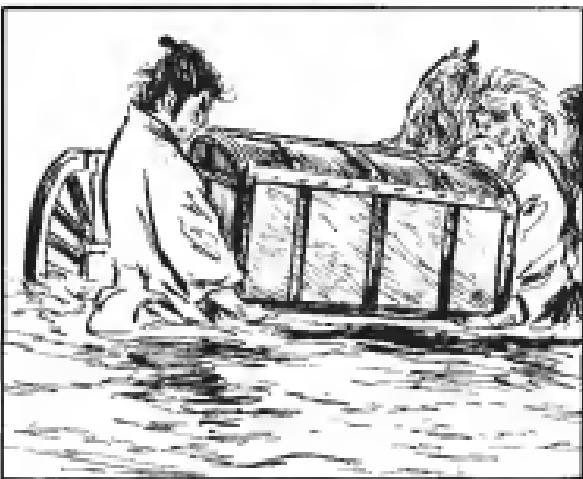
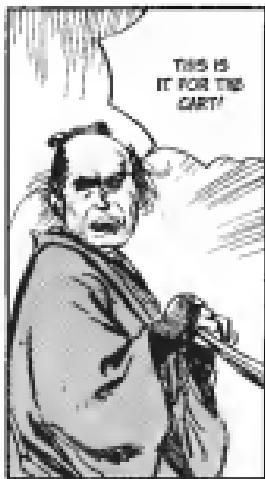
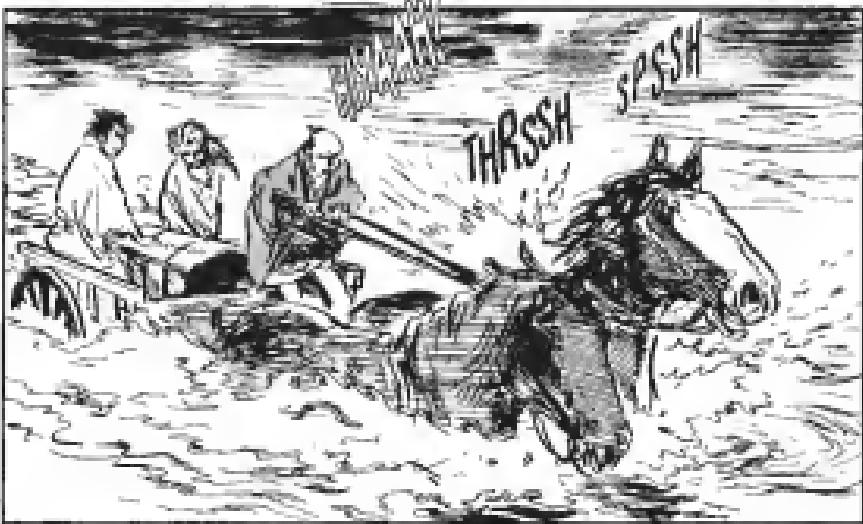
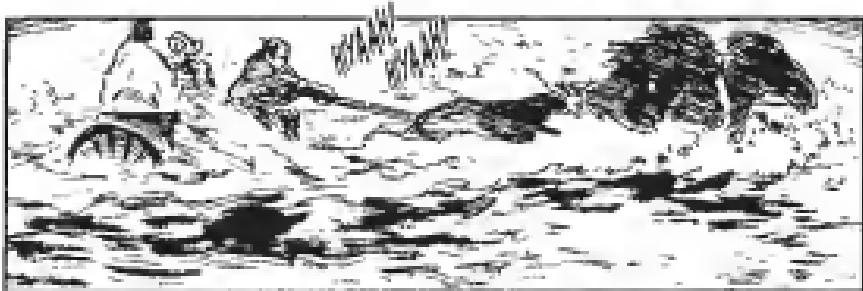


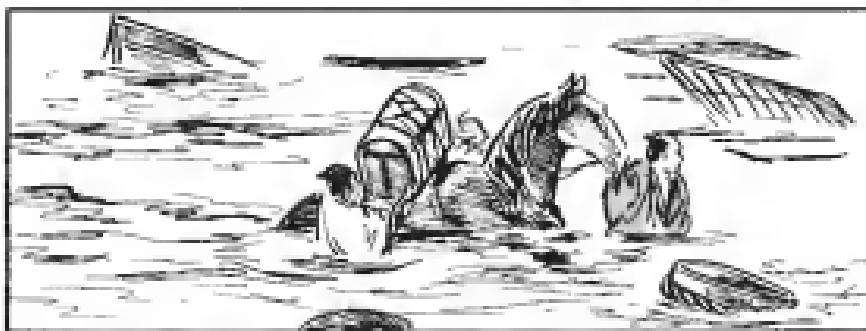




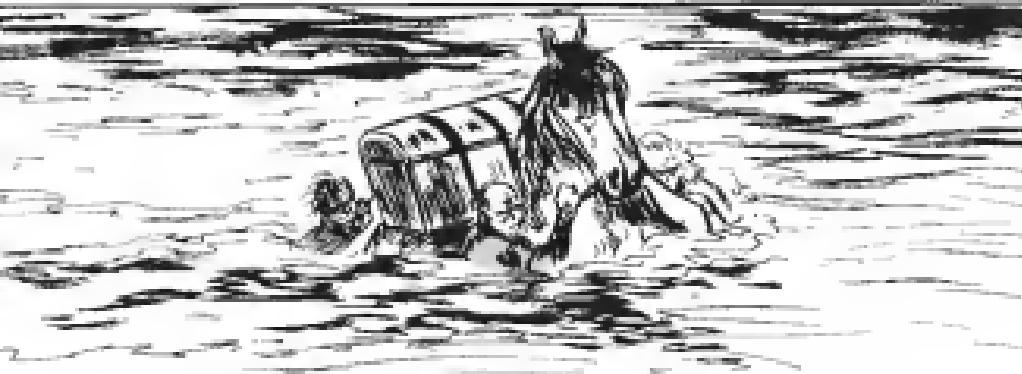


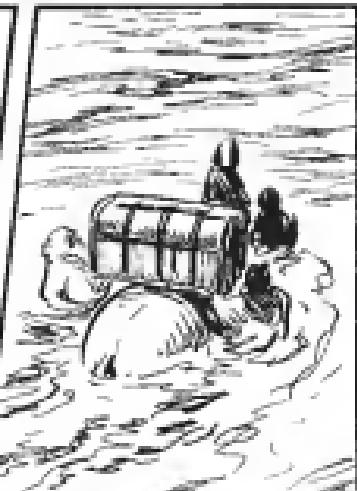
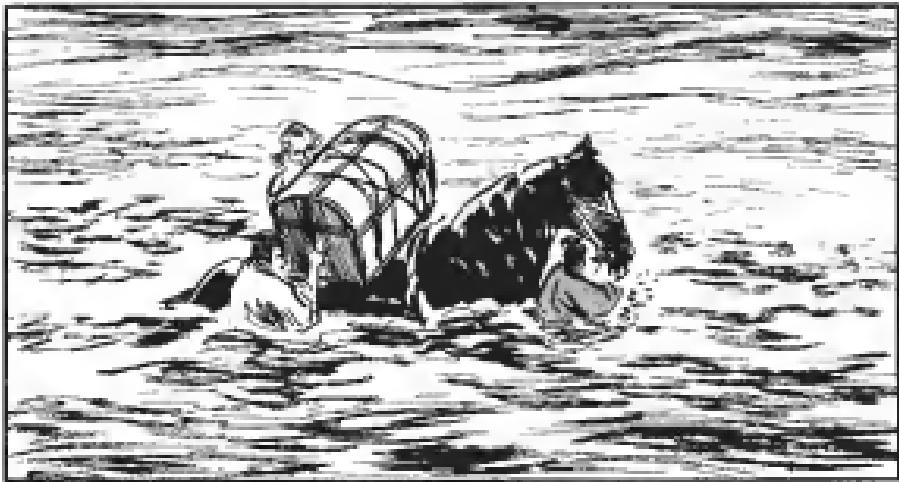


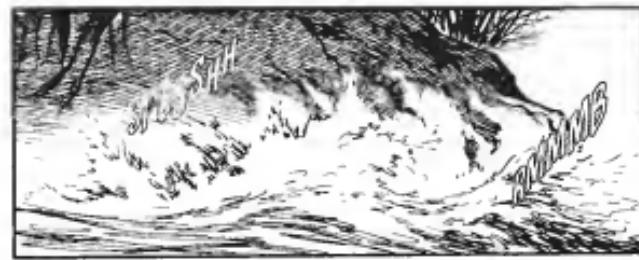


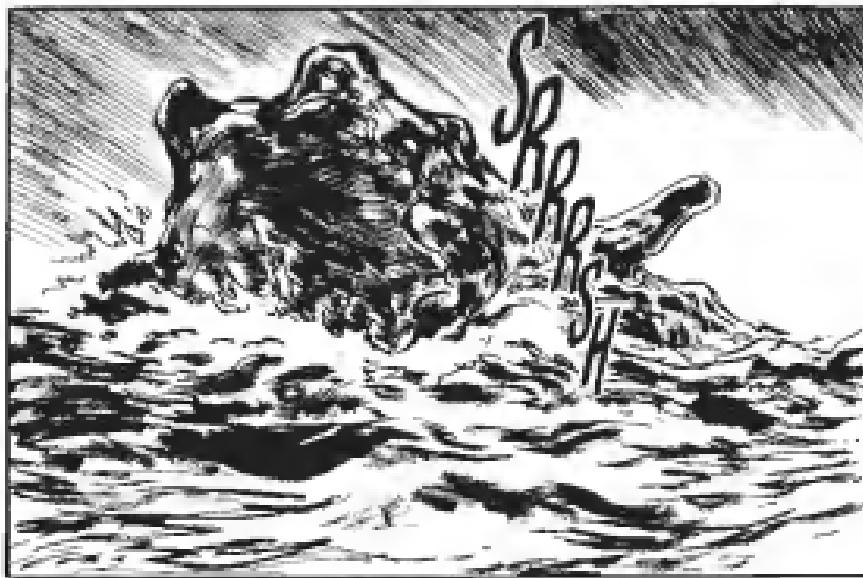


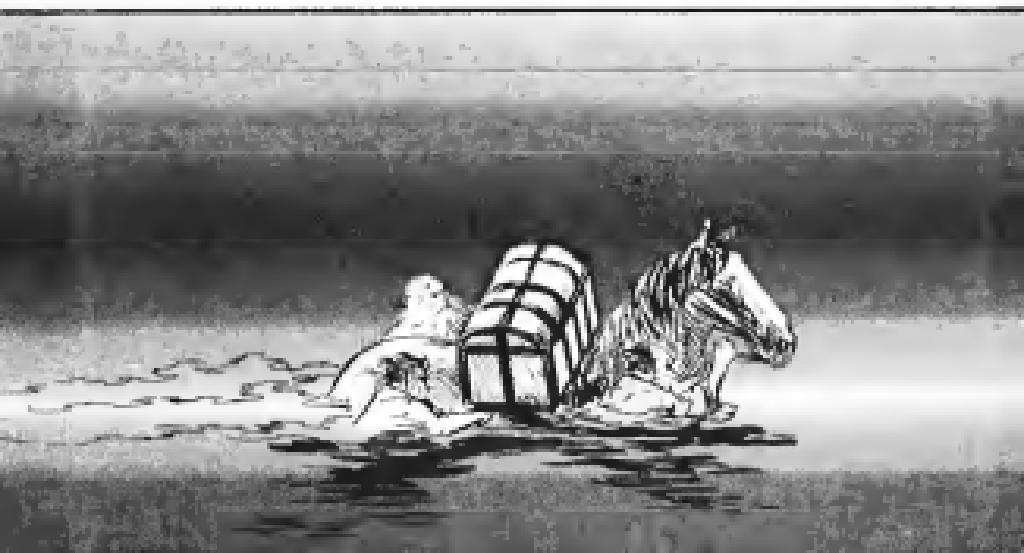
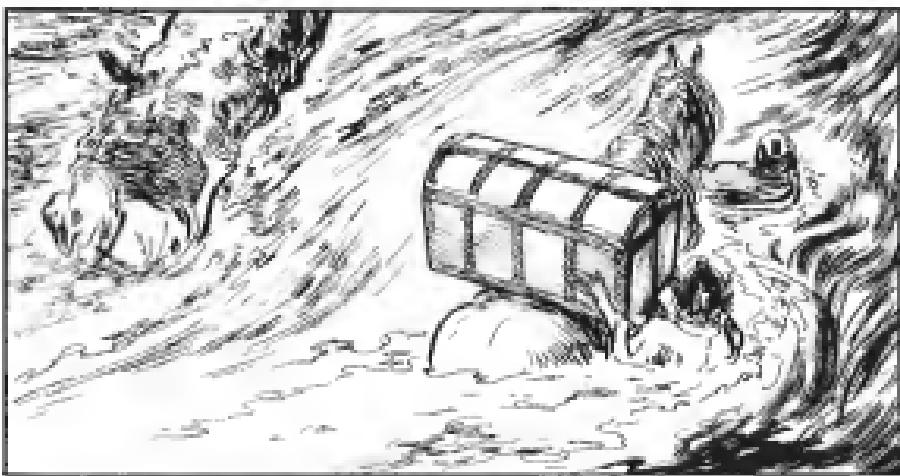


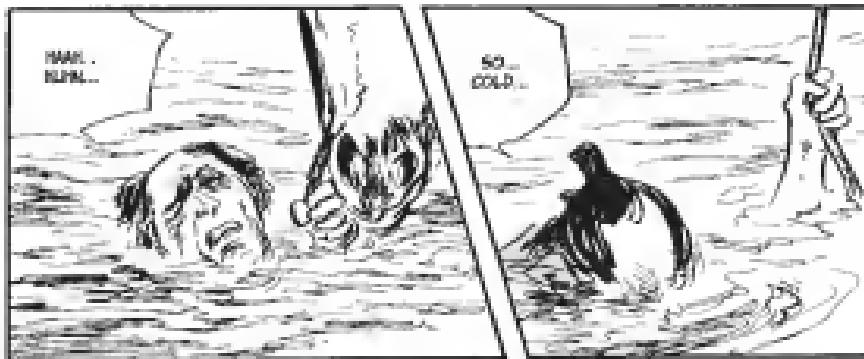


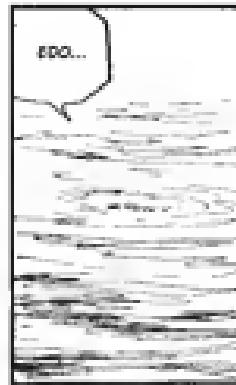
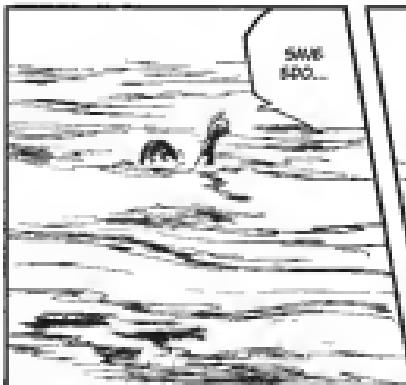
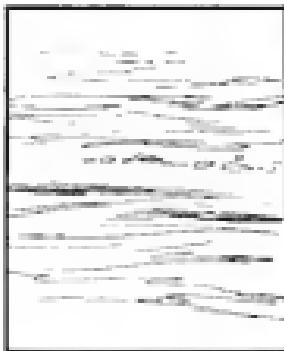
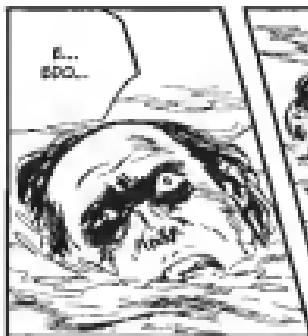




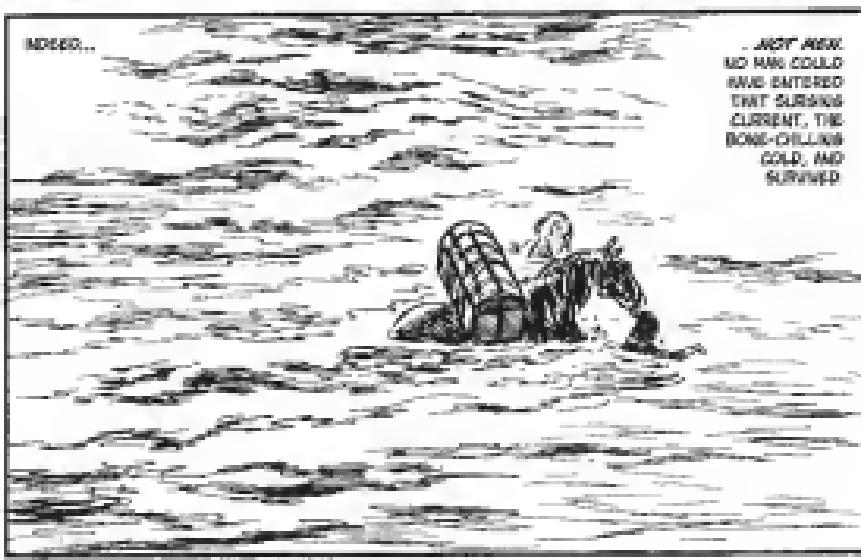












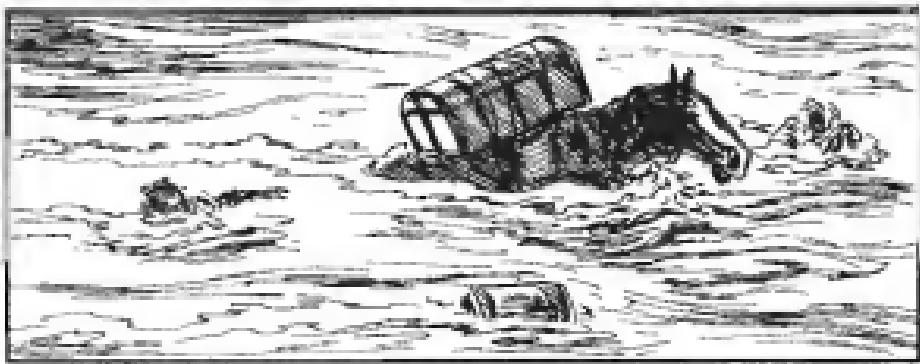
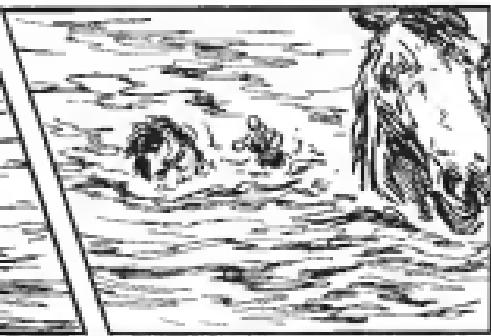
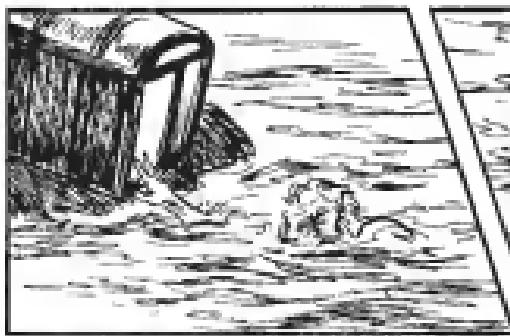
NOTED...

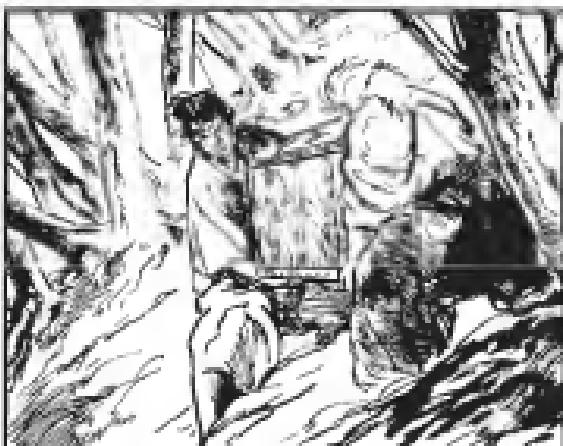
NOT NOW.
NO MAN COULD
HAVE ENTERED
THAT SWIRLING
CURRENT, THE
BONE-CHILLING
COLD, AND
SURVIVED.



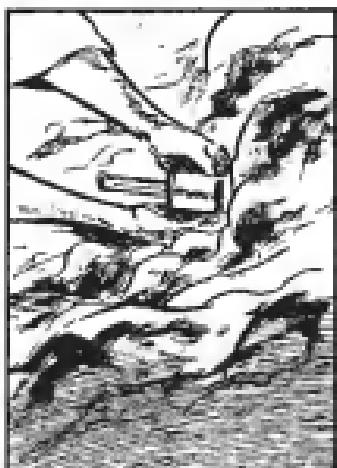
ONLY A
MOM...

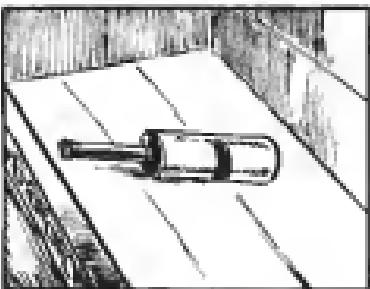
AND ONLY—
EVEN MORE
BY AGE—
A THREE.





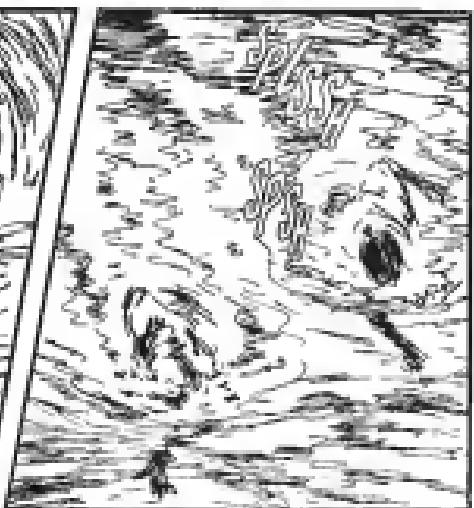
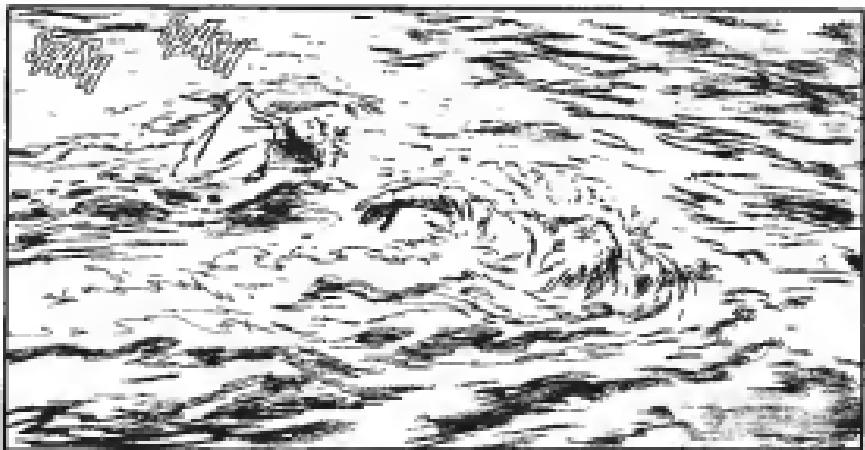


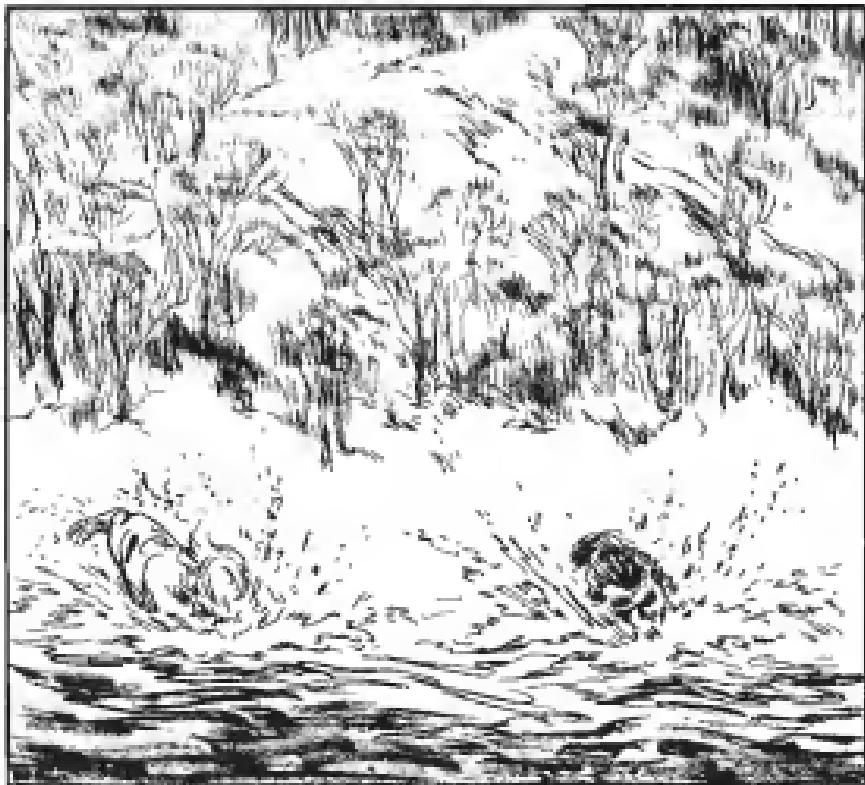
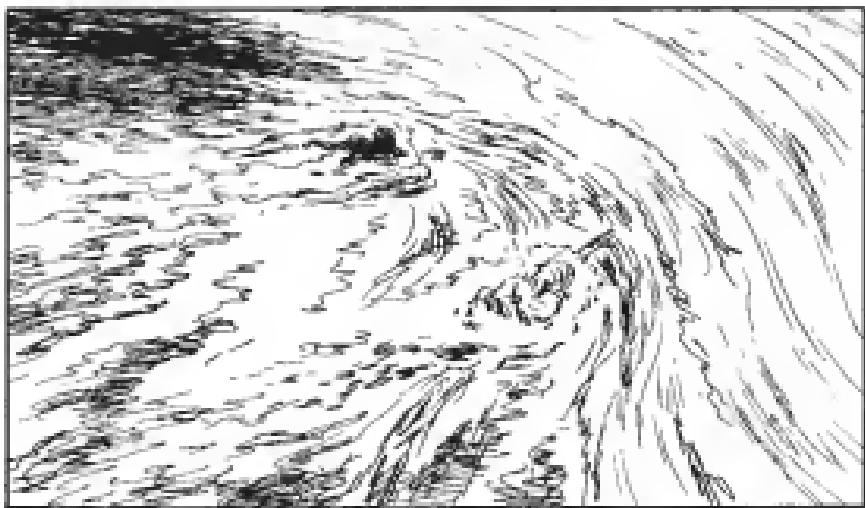










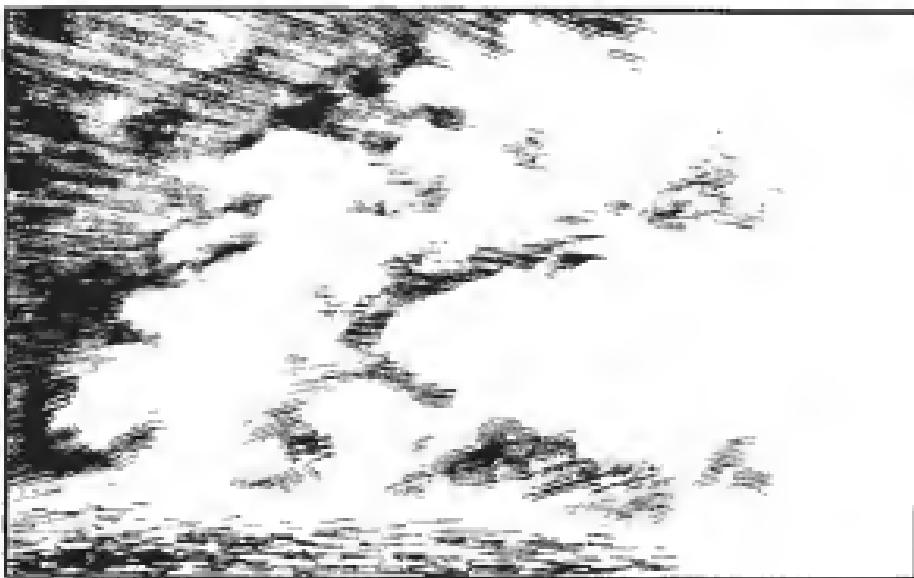


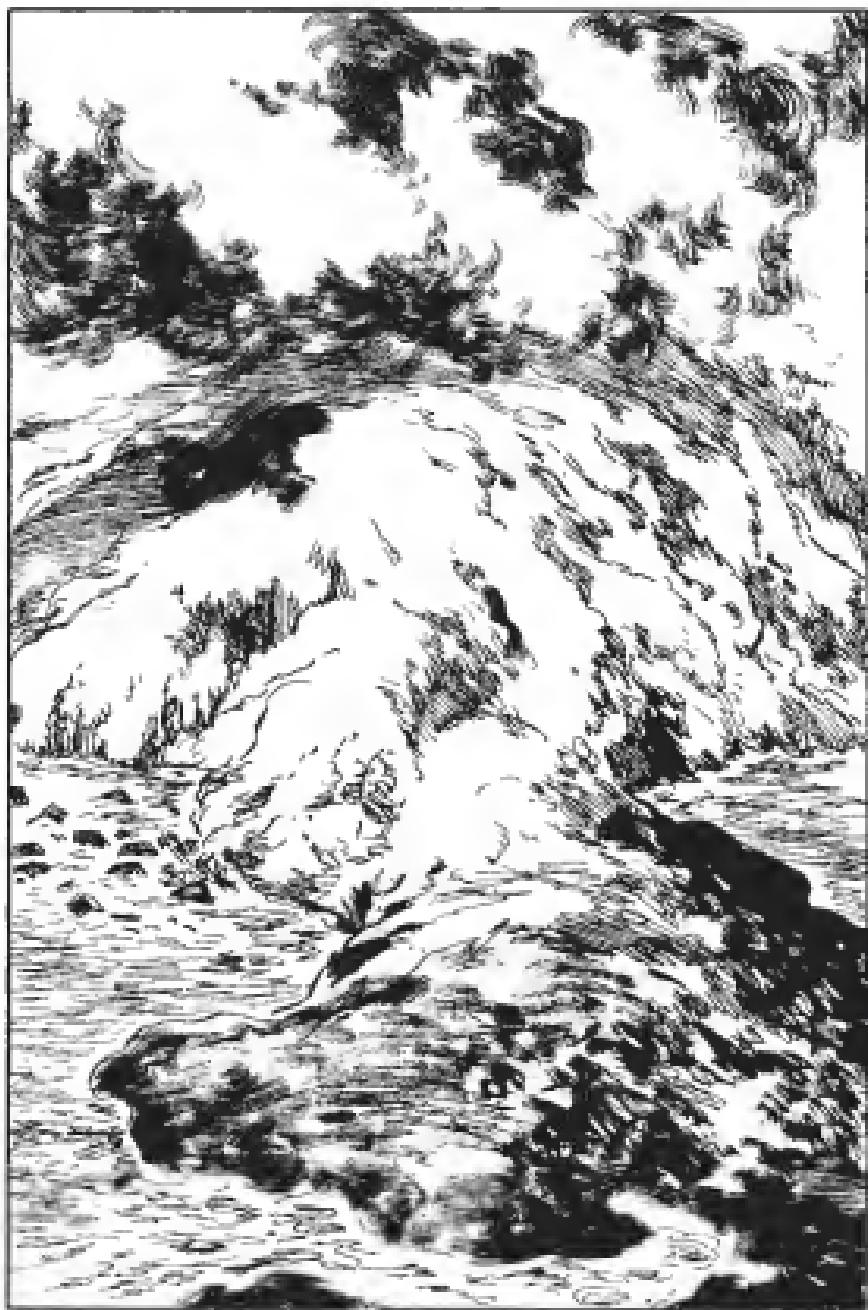


KSH
RR
AMM

FWHAMM
FWHKOOM

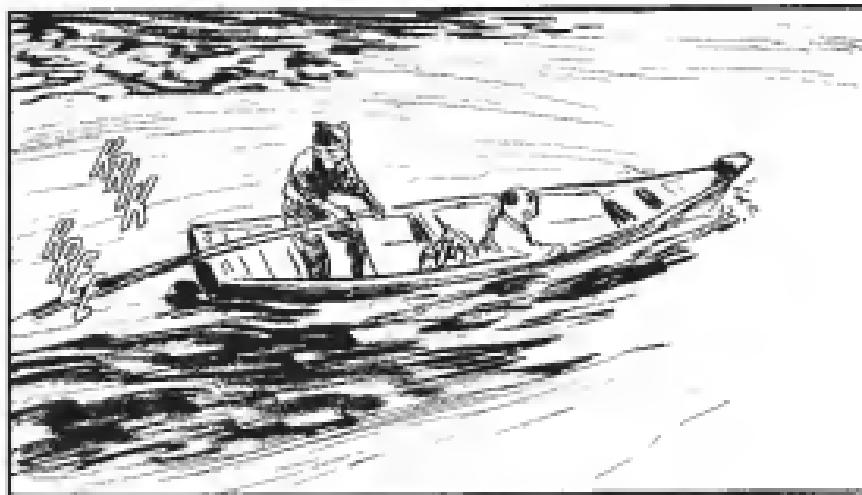
SHOPPING MALL











孟連水狼

GLOSSARY

bu

Samurai families.

bushi

A samurai. A member of the warrior class.

bushidō

The way of the warrior. Also known as *shū*.

daimyō

A feudal lord.

tsu

One of the main water gates used to regulate tidal fluxes in Edo's rivers.

ōtotsuki

A battle sword. Literally, "sword that cuts through torsos."

Edo

Edo was a castle town, that rose up around the moats and ramparts of Edo castle, the stronghold of the Tokugawa clan. The central core of the city administered by the *mekishi-han* city commissioner, who reported directly to the shōgun's senior councilors, and was demarcated on official maps by a black line, the *tsu*, and was called the *go-furu*.

enishi

A fateful, chance connection between two people.

funa

The central core of Edo (see *Edo*).

gozabune

A government official's ship.

honorifics

Japan is a class and status society, and proper forms of address are critical. Common markers of respect are the prefixes *o-* and *go-*, and a wide range of suffixes. Some of the suffixes you will encounter in *Love Wolf and Cub*:

chan – for children, young women, and close friends

dono – archaic; used for higher-ranked or highly respected figures

san – the most common, used

among equals or near-equals

sama – used for superiors

sensei – used for teachers, masters, respected entertainers, and politicians

ki

Energy. The fundamental mind/body energy of Eastern medicine.

kuchiyaku

Kuchiyaku were the tasters for the

shōgun family. They were called *kuchiyaku*, or "official mouths," because they checked for poison with their own tongues.

machi-bugyō

The Edo city commissioner, combining the post of mayor and chief of police. A post held in monthly rotation by two senior Tokugawa vassals, in charge of administration, maintaining the peace, and enforcing the law in Edo. Their rule extended only to commoners; samurais in Edo were controlled by their own *daimyō* and his officers. The *machi-bugyō* had an administrative staff and a small force of armed policemen at his disposal.

measurements

bu — approximately 3 millimeters.
sue — approximately 3 centimeters
shaku — ten *sue*, approximately 30 centimeters.
ri — approximately 4 kilometers (2.5 miles).

meifumadō

The Buddhist Hell. The way of demons and damnation.

ryū

Often translated as "school." The many variations of swordsmanship and other martial arts were passed down from generation to generation to the offspring of the originator of the technique or set of techniques, and to any *dōshū* students that sought to learn from the master. The largest schools had

their own *dōjō* training centers and scores of students. An effective swordsman had to study the different techniques of the various schools to know how to block them in combat. Many *ryū* also had a set of special, secret techniques that were only taught to school initiates.

the Shua Jing

One of the Five Classics of early Chinese writing. Pronounced *shih-kye* in Japanese. The Classic of Documents, The Book of History.

tōtekirai

Hand-thrown explosives. A primitive hand grenade.

子連水狼

KAZUO KOIKE

Though widely respected as a powerful writer of graphic fiction, Kazuo Koike has spent a lifetime reaching beyond the bounds of the comics medium. Aside from co-creating and writing the successful *Wolf and Cub* and *Cry of the Promised* manga, Koike has hosted television programs; founded a golf magazine; produced movies; written popular fiction, poetry and screenplays; and mentored some of Japan's best manga talent.

Wolf and Cub was first serialized in Japan in 1970 (under the title *Kezurū Okami*) in *Manga Action* magazine and continued its hugely popular run for many years, being collected as the stories were published, and reprinted worldwide. Koike collected numerous awards for his work on the series throughout the next decade. Starting in 1972, Koike adapted the popular manga into a series of six films, the *Baby Cart Asram* saga, garnering widespread commercial success and critical acclaim for his screenwriting.

This wasn't Koike's only foray into film and video. In 1996, *Cry of the Promised*, the manga Koike created with artist Ryuichi Ikegami, was

produced in Hollywood and released to commercial success in Europe and is currently awaiting release in America.

And to give something back to the medium that gave him so much, Koike started the *Gekiga Sōjuku*, a college course aimed at helping talented writers and artists — such as *Ranma 1/2* creator Rumiko Takahashi — break into the comics field.

The driving focus of Koike's narrative is character development, and his commitment to character is clear: "Comics are carried by characters. If a character is well created, the comic becomes a hit." Kazuo Koike's continued success in comics and literature has proven this philosophy true.



GOSEKI KOJIMA

Goseki Kojima was born on November 3, 1928, the very same day as the godfather of Japanese comics, Osamu Tezuka. While just out of junior high school, the self-taught Kojima began painting advertising posters for movie theaters to pay his bills.

In 1950, Kojima moved to Tokyo, where the postwar devastation had given rise to special manga forms for audiences too poor to buy the new manga magazines. Kojima created art for *kumi-shibai*, or "paper-play" narrators, who would use manga story sheets to present narrated street plays. Kojima moved on to creating works for the *kashi-hon* market, bookstores that rented out books, magazines, and manga to mostly low-income readers. He soon became highly popular among *kashi-hon* readers.

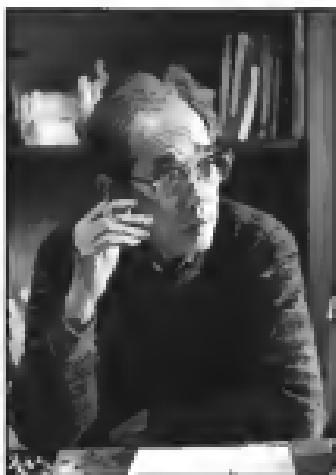
In 1967, Kojima broke into the magazine market with his series *Dejishi*. As the manga magazine market grew and diversified, he turned out a steady stream of popular series.

In 1970, in collaboration with Kazuo Koike, Kojima began the work that would seal his reputation, *Kuroi*

Kōshi (*Low Wolf and Cub*). Before long the story had become a gigantic hit, eventually spinning off a television series, six motion pictures, and even theme song records. Koike and Kojima were soon dubbed the "golden duo" and produced success after success on their way to the pinnacle of the manga world.

When *Manga Japan* magazine was launched in 1994, Kojima was asked to serve as consultant, and he helped train the next generation of manga artists.

In his final years, Kojima turned to creating original graphic novels based on the movies of his favorite director, Akira Kurosawa. Kojima passed away on January 5, 2000 at the age of 71.





2002 HARVEY AWARD WINNER

- BEST AMERICAN EDITION OF FOREIGN MATERIAL
- BEST GRAPHIC ALBUM OF PREVIOUSLY PUBLISHED MATERIAL

Rain. Poison. Explosives. Vengeance. It's a deadly combination that forms a volatile brew, as the final showdown between ronin assassin Ogami Ito and his nemesis Reisudo begins. While the torrential rains continue to pound Edo, Reisudo and his bloodthirsty Yagyu army rush along the banks of the swelling Hatcho River, racing to beat a load of explosives that's traveling down the other side, right into the hands of the vengeful samurai Ogami. Meanwhile, the cunning poisoner Abeno sees his chance to destroy both sides by flooding all of Edo! Forced to put their battle aside, Ogami and Reisudo fight side by side to save Edo from the floods, while Ogami's little son Diagoro wanders alone, fighting for his life and searching for his father. It's a deluge of evil, and it threatens to wash away all that stands in its path!

"Graiki Kojima's art tread a controlled line between kinetism and detail, while the writing is both epic and touching."

—Nicholas C. Goodchild
Comics International

Published for the first time in America in the Japanese format.



Front cover artwork by
MATT WAGNER

三
道
水
狼